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JUNE 1992

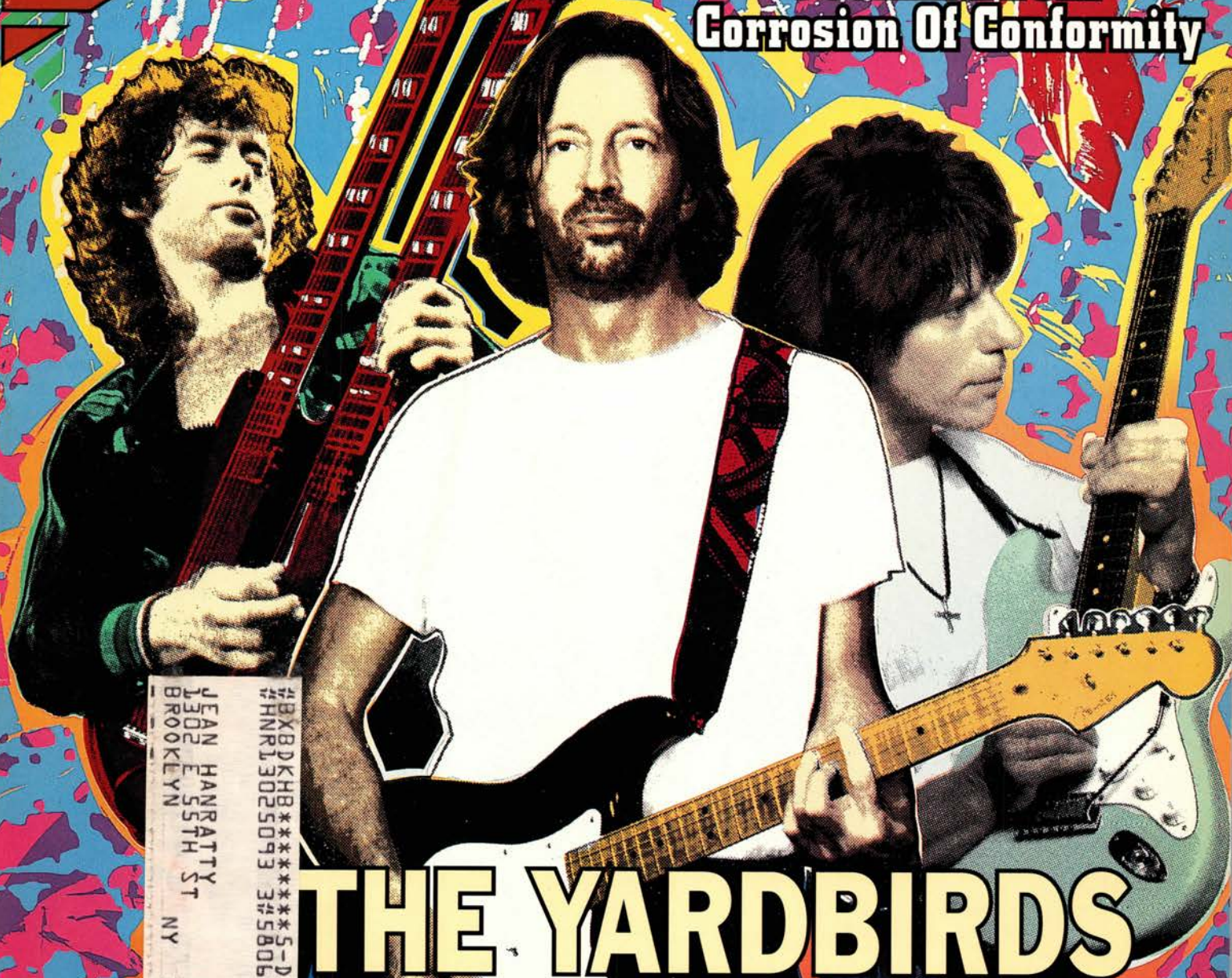
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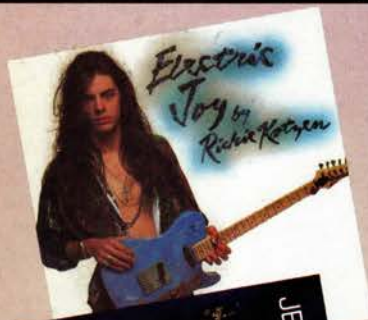


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THESE RECORDS CONTAIN ULTRA-WAILING, TECHNICAL VIRTUOSITY, AND MEGA RIFFS AND MAY INTIMIDATE SOME MUSICIANS



Richie Kotzen Electric Joy

SH-1056 "Electric Joy", marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.



Jeff Watson Lone Ranger

SH-1055 While playing guitar in Night Ranger, Jeff's signature 8-finger technique and skillful flat picking garnered tremendous international acclaim. The Lone Ranger strikes back with an instrumental solo album brimming with innovative compositions and incendiary fretwork. Guest guitar soloists and other performances by some of the industry's leading players add finishing touches that you won't want to miss.



L.A. Blues Authority

SH-1058 This once in a lifetime blues supersession features incredible performances by Tony MacAlpine, Zakk Wylde, Pat Thrall, Jeff Watson, Richie Kotzen, Brad Gillis, Paul Gilbert, George Lynch, Kevin Russell, Steve Lukather, Billy Sheehan, Stuart Hamm, Jeff Pilson, Phil Soussan, James Lomenzo, Greg D'Angelo, Greg Bissonette, Fred Coury, Scott Travis, James Kottak, Jeff Martin, Kevin Dubrow, Little John Crisley, Glenn Hughes, Davey Pattison and more!

Howe II Now Hear This

SH-1053 Howe II return with "Now Hear This", a smokin' collection of nine new songs which bear testimony to the ever improving songwriting skills of the brothers Howe. Together with bassist Vern Parsons and new drummer Kevin Soffera, Howe II are a perfect combination of songwriting savvy and instrumental prowess.



Bernd Steidl Psycho Acoustic Overture

SH-1054 German acoustic guitar prodigy Bernd Steidl, exhibits ultra-fast speed picking, string skipping, and a master's technique in contexts ranging from modern classical to progressive rock. Supported by world class players and soloists, this debut is a musical masterpiece in which he delivers one unbelievable solo after another.



Stephen Ross Midnight Drive

SH-1052 This album contains a set of material that ranges from aggressive ensemble riffing to grooving, bluesy compositions which carry Stephen's individual stamp. Polyphonic lines, key and rhythm changes, and exciting solo work from former Rising Force keyboardist Jens Johansson help to create a stellar debut.



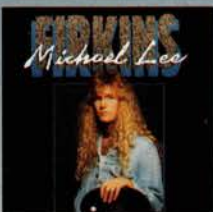
Marty Friedman Dragon's Kiss SH-1035 While one half of the progressive guitar oriented group Cacophony, Marty Friedman recorded his first solo album prior to joining Megadeth, which is an intense classical/speed metal instrumental album full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.



Ominous Guitarists From The Unknown SH-1057 Assembled by Shrapnel's founder, Mike Varney, in an effort to discover the worlds hottest new guitar talent, this is the first in a series of phenomenal new guitar anthologies that features ground breaking technical solos and new textures of modern guitar. Discover these cutting edge guitarists today!



Racer X Live Extreme Volume SH-1038 Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. As members of the band went on to play with Mr. Big, Badlands, Judas Priest, and The Scream, this album becomes more collectable everyday.



Michael Lee Firkins SH-1045 "Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wait in the sun has arrived". Pete Prown - *Guitar For The Practicing Musician*.

"The guy has a sound, a distinctive voice. He cares more about songs than chops". Bill Milkowski - *Guitar World*.



Joey Tafolla Infra-Blue SH-1050 Joey Tafolla strikes back with an inspired collection of instrumentals which reveals his musical metamorphosis. Abandoning the neoclassicisms found on his first album, in favor of an astonishing set of country/blues riffs rich in awesome technique, Joey Tafolla, with help from Deen Castronovo and John Onder, makes an important new musical statement.



Jason Becker Perpetual Burn SH-1036 As the other half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. Fans of Jason's wailing on David Lee Roth's album, "A Little Ain't Enough", should be impressed with Jason's vast musicality and technical ability.

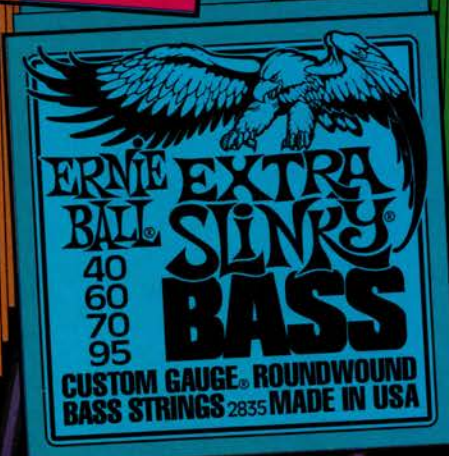
ALSO AVAILABLE: Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014 (No CD), Chastain "Mystery Of Illusion" - SH-1018 (No CD), Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020 (No CD), Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024 (No CD), Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock, Sarzo "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" (Marty Friedman & Jason Becker) - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033 (No CD), Apocrypha "The Forgotten Scroll" - SH-1034 (No CD), Greg Howe - SH-1037, Apocrypha "The Eyes Of Time" - SH-1039, Cacophony "Go-Off" (Marty Friedman & Jason Becker) - SH-1040, Fretboard Frenzy (Hot Guitar Compilation) - SH-1041 (No LP), Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042, Howe II "High Gear" - SH-1044, Richie Kotzen "Fever Dream" - SH-1046 (No LP), Apocrypha "Area 54" - SH-1047 (No LP), 9.0 "To Far Gone" - SH-1048 (No LP), James Byrd "Atlantis Rising" - SH-1049 (No LP), Dirty Looks "Bootlegs" - SH-1051 (No LP).

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JUNE, 1992

VOLUME 9 NO.7

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PUBLISHER
Howard Cleff

EDITORS-IN-CHIEF
Bruce Pollock
John Stix

MUSIC EDITOR
Andy Aledort

MUSIC ARRANGERS
Kenn Chipkin, Peter Seckel

MUSIC ENGRAVER
Wojciech Rynczak

EDITORIAL ASSISTANTS
Barbara Beals
Brian Miller

CONTRIBUTING EDITORS
Alex Aguilar, Vivian Campbell, Randy Coven,
Reeves Gabrels, Barry Lipman,
Buzz Morison, Steve Morse, Robert Phillips,
Pete Prown, Alex Skolnick, Joan Tarshis

ART DIRECTION AND DESIGN
Brian Austin

ASSISTANT ART DIRECTOR
Dave Pollard

GRAPHIC ARTIST
Lavon Welch

PRODUCTION MANAGER
Jim Piacentino

ADVERTISING SALES DIRECTOR
Barbara Seerman

ACCOUNT MANAGER
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Mark Phillips

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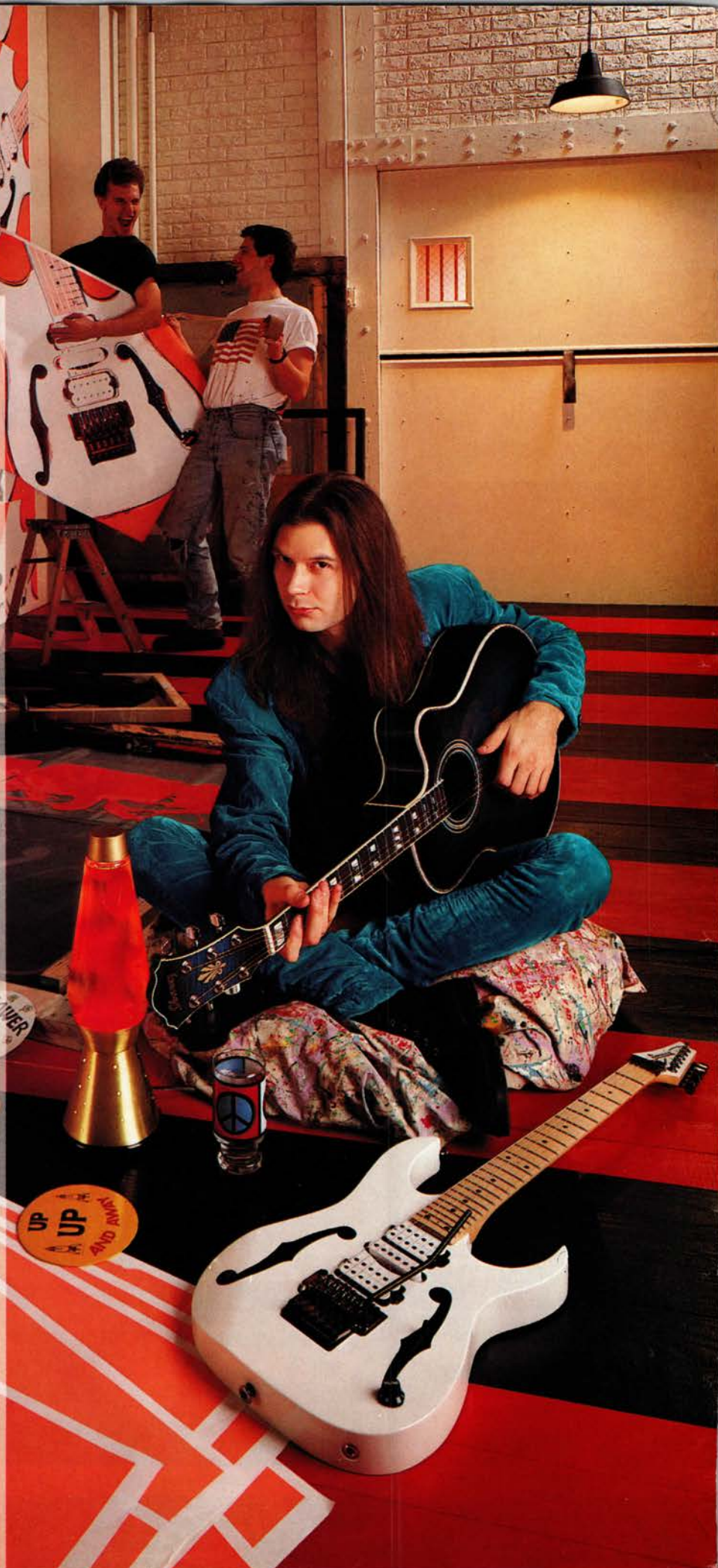
electronics and hardware. Much too much to detail here.

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Dear GUITAR,

In answer to Kevin Fitzpatrick's question about traditional notation (Dec, '91): the best way to read music is to hear it in your head first, and then play it on your guitar. With traditional notation you can see where the music is going—the higher the note is on the staff, the higher it is in pitch. You can't see this nearly as easily in tab. I suggest finding a good guitar teacher who'll, among other things, teach you to "hear" written music. This will be a tremendous advantage for composing endeavors as well! Most classical composers compose from their head straight to paper, without an instrument acting as a middleman. J.S. Bach even scoffed at composers who needed the help of an instrument when composing, calling them "knights of the keyboard." There are a lot of unbelievably fantastic guitarists out there who can't read a note. But I'll show you even better guitarists who can.

Matt Faunce
Detroit, MI

Dear GUITAR,

In regard to Kevin Fitzpatrick's letter about note reading and tablature, as a guitar player for 10 years, I think both will help out a lot, but the most important thing is learning basic guitar theory, such as blues patterns, scales and chords. Tab is nice, because, for me, there was always that one riff I couldn't get. If a player depends on tab to learn every song, chances are he will have no style of his own. The best advice I could give a young guitarist is to find a bassist and drummer who have common musical interests, learn the basic songs, and take it from there. Playing with a record is fun, but playing with a band is everything.

Joseph DiMaggio

(No, I'm not related to the baseball player)
Schnecksville, PA

Dear GUITAR and Kevin Fitzpatrick,

I'm 13 and have played for a year and a half, and my teacher tells me how important it is to be able to read music. I can read music, because I play piano as well, but I can't convert it to the fretboard. I guess I'll learn someday, but in the meantime, I have no problem with reading tab. Put it this way: Eddie Van Halen admitted that he can't read music, and look at where he is today. Of course, he doesn't need to figure out how to play "Enter Sandman" or "Silent Lucidity" to impress his friends! It's great to be able to read music and translate the notes,

but it doesn't affect your ability to play music any better than the next guy.

Mindy Richardson
Torrance, CA

Dear GUITAR,

I've got to say I'm sick of hearing the word "feel player" misused by all these young players. It seems the guys who play sloppy use the excuse that they play with "feel." Feel has nothing to do with playing slow or fast, clean or sloppy. Feel is your soul, something you're born with. It's up to you what you do with it. It would be stupid to say that just because someone plays with great technique they lack feel; just as it would be stupid to say that because someone is sloppy he has great feel. It's almost as stupid as those other wonderful terms, "lead" and "rhythm" player.

Brad Russell (Feel player)
Novato, CA

Dear GUITAR,

I couldn't believe some of the letters in your December issue. The point I'd like to make is that no musician is ever done

learning. You've got to take what you can and learn from it, whether it's classical, blues, country, pop or folk. You've got to be a sponge and soak this information up. Yeah, some of the tunes may be easy to play—we can't all start out with Van Halen, Malmsteen and Vai. People have to start somewhere. I go to school full-time, work part-time and have a son to take care of. The only guitar lessons I get are in the monthly issues of GUITAR. I'd love to go to a teacher for lessons, but I'm too busy. The last thing I want to do is study more notes at home. I learn songs from the magazine; other people learn from the articles. Someone may be laughing at me while I play "Poundcake" in the music store. I'll laugh at him when he plays licks he learned in the same issue. Nobody is wrong; nobody is the judge of who's right. We should just be happy that all of this information can be found in one magazine.

Anonymous

Correction: In the May issue, the Richie Sambora photo on page 105 was shot by Duncan Raban/Retna, Ltd.

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THE PRACTICING MUSICIAN

by Brian Miller

NO SATISFACTION

I was playing at the Sherman Club in Chicago (in 1964) and saw these four good-looking gals with long hair in the front row. They were really into the show and my playing, so I paid extra attention to them the whole night, showing off and winking at them. After the show, my road manager brought the girls to meet me, and I had to do a double take when they got up close. They weren't girls after all. They introduced themselves to me as a new group called the *Rolling Stones*! Well, we became close friends, but ever since that night, I've been a bit more careful when flirting with my fans."

Les Paul, quoted in *Performance* 3/13/92

PUNCH-INS

Def Leppard joined the artists playing the Freddy Mercury-tribute/AIDS benefit concert at London's Wembley Stadium, but at press time hadn't settled on a second guitarist to wield the pick of the late Steve Clark. Rumors about John Sykes or Vivian Campbell being tabbed seem to be just that.

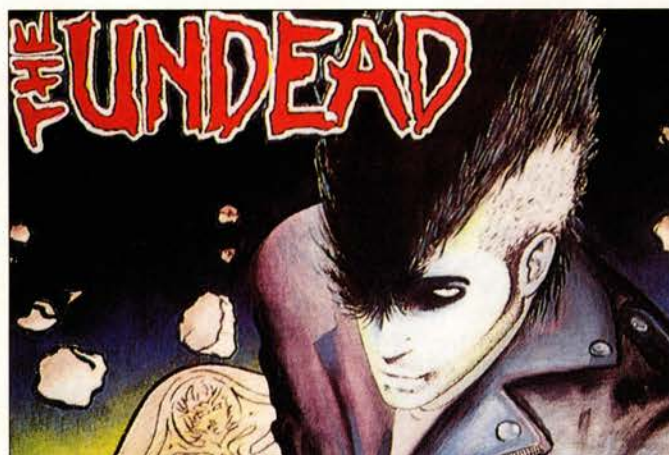
■ **ZOMBIES OF NEW MILFORD:** The early punk outfit, *the Misfits*, may have come to most metalers' attention through the exploits of their former vocalist, Glenn Danzig, and after being covered by *Metallica* ("Green Hell" & "Last Caress") on their *Garage Days* Ep and *Guns N' Roses* ("Attitude") on their '91/'92 tour (and an upcoming "punk" re-release), but GUITAR'S Sept. '91 "Guitar in the '90s" column got the attention of their former guitarist, *Bobby Steele* (Franche Coma in his Misfits days), whose letter in the Feb. '92 issue straightened the record (they were from New Jersey/New York, not L.A., as was stated), threatened to puke in our collective car as retribution, and stated that *the Undead*, his band since '81, are still, well, alive! Proof is their new release, *Act Your Rage* (available from Post Mortem Records, P.O. Box 358, New Milford, NJ 07646), full of rough and heavy sounds, few studio tricks, and lyrics both socially meaningful and comical. Hope this calms your bile, Bobby!

■ **JOHN MAYALL'S ESSENTIAL ALBUMS:** "Anything by *Freddie King* on the Federal label; *Something* by *B.B. King*, say *Live at the Regal*—it doesn't matter which album. Get a *Stevie Ray Vaughan* record for a contemporary outlook, the *Robert Johnson* box and some-



BLUES BURGERS

The release of Gary Moore's new bluesy album, *After Hours*, was more than enough of an excuse for a celebration/barbecue at New York's Hard Rock Cafe. Moore put a glow on the room with his icy-hot blues, and the evening was crowned with a B.B. King set that tore the house down. Those well-wishing Wilburys, Tom Petty and George Harrison also dropped by.



thing by *Muddy Waters*."

■ **FIGHT THE YOUTH?** *Metroland* reports nearly half a million viewers of the syndicated

Broadcast: New York TV show watched Albany's vibrant all-ages alternative/hardcore scene get slammed as racist and anti-semitic. Footage of a 5-act show to fund a compilation record was juxtaposed with images of Adolph Hitler, even though at least one of the bands, *Intent*, features anti-racist lyrics, and announced from the stage that racists weren't welcome (that clip didn't make the show, somehow).

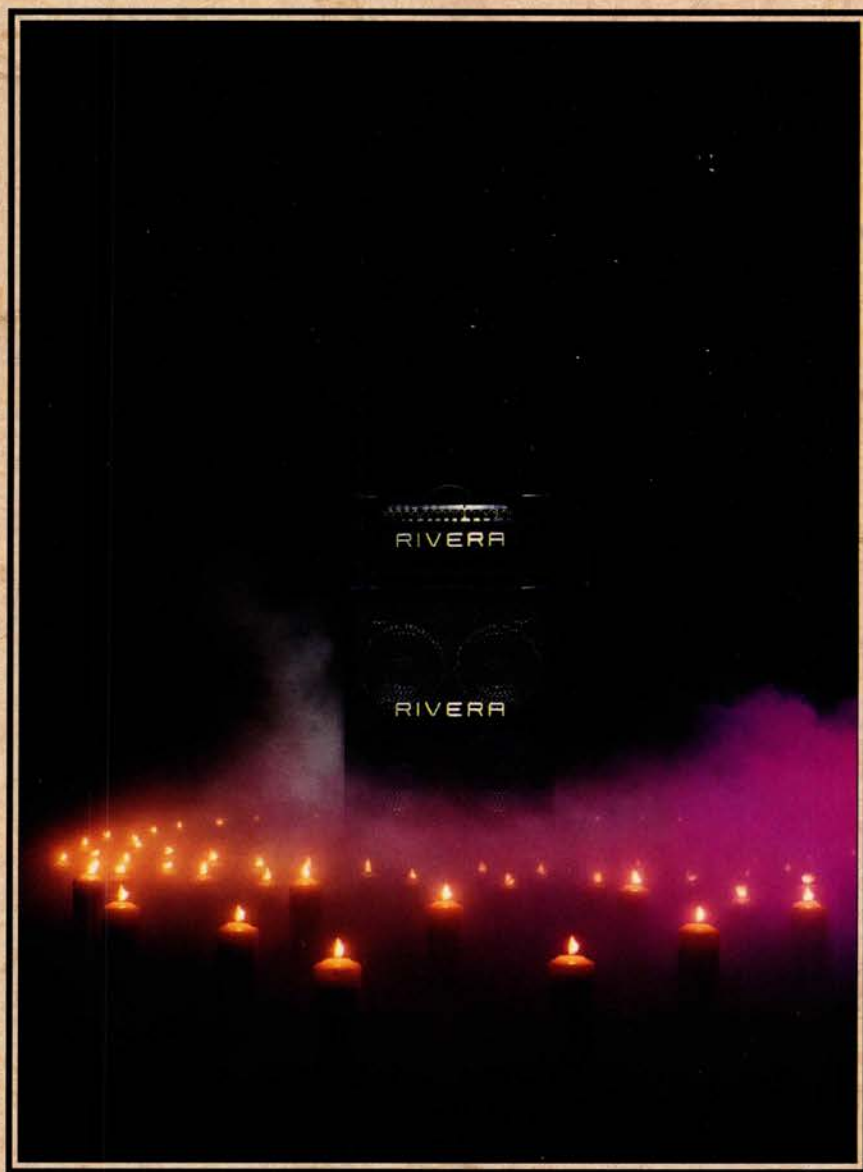
■ **LEAGUE OF CRAFTY TEXANS:** *Robert Fripp* brought the Seven Primary Exercises and New Standard Tuning of the Guitar Craft Seminars to Texas in May, after visiting "the U.S.A., Germany, France, Italy, Norway, Switzerland, Netherlands, Israel, New Zealand and Japan." (But isn't Texas part of...?)

■ **SLAVES TO THE RAMONES:** *Skid Row* covered "Psychotherapy" (from 83's *Subterranean Jungle*) for the B side of their new single, "Quicksand Jesus."

T'S UP?

In our never-ending struggle to reflect the realities and dreams of practicing guitarists and bassists everywhere, every once in a while you'll be asked your ideas on a variety of topics, so we can better calibrate our crystal ball. This month's topic is "the most happening music scene": Seattle is the latest rock Mecca, spawning grungy/heavy rockers like *Soundgarden*, *Alice in Chains*, *Nirvana* and *Pearl Jam*, providing *Duff McKagan* to *Guns N' Roses*, and calling even L.A. diehards, *Hollywood Vampires* and desperate easterners to its overcast skies in search of that elusive "break." Before that, psycho metal/punk/funk was born on the coasts, in L.A., the San Francisco Bay area and New York City, with the *Chili Peppers*, *Fishbone*, *FNM*, *Primus* and the *Spin Doctors* setting booties a-shaking and a-moshing. Tampa, FL is the home of death metal, Athens, GA jangly new wave guitar rock—that's the easy part. The rough part is: What region/city's style is next? What band will lead the breakthrough? Let me know your ideas, c/o The Practicing Musician, GUITAR FPM, 10 Midland Ave., Pt. Chester, NY 10573.

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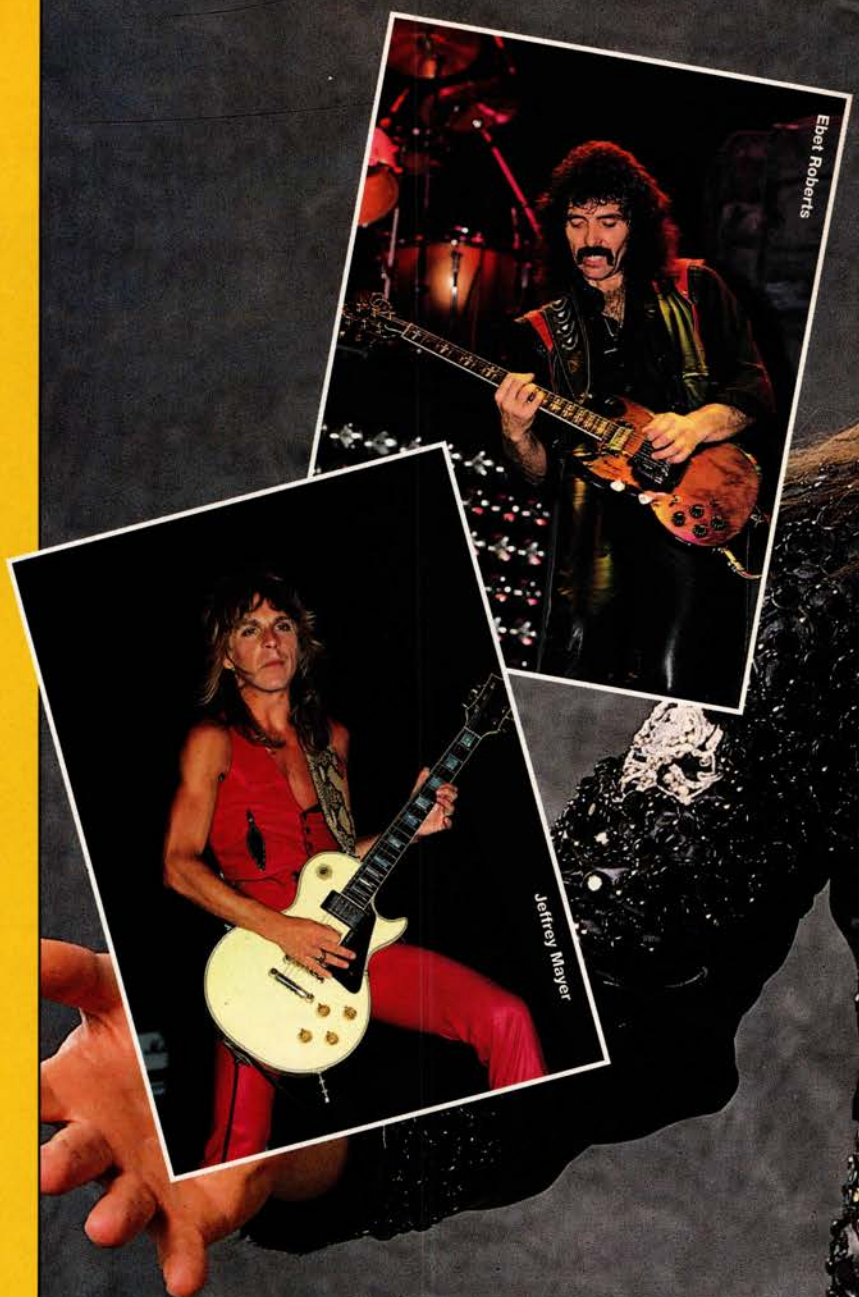
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BY JOHN STIX

Ozzy's is the voice that launched a thousand picks. For three generations he has fronted for a major dynasty of guitarists. First, with Tony Iommi, he helped sire heavy metal. Then the voices of Randy Rhoads, Brad Gillis, Jake E. Lee and Zakk Wylde helped contour the tone, style and growth of heavy metal guitar playing. To this end we dedicate this months Listening Room.

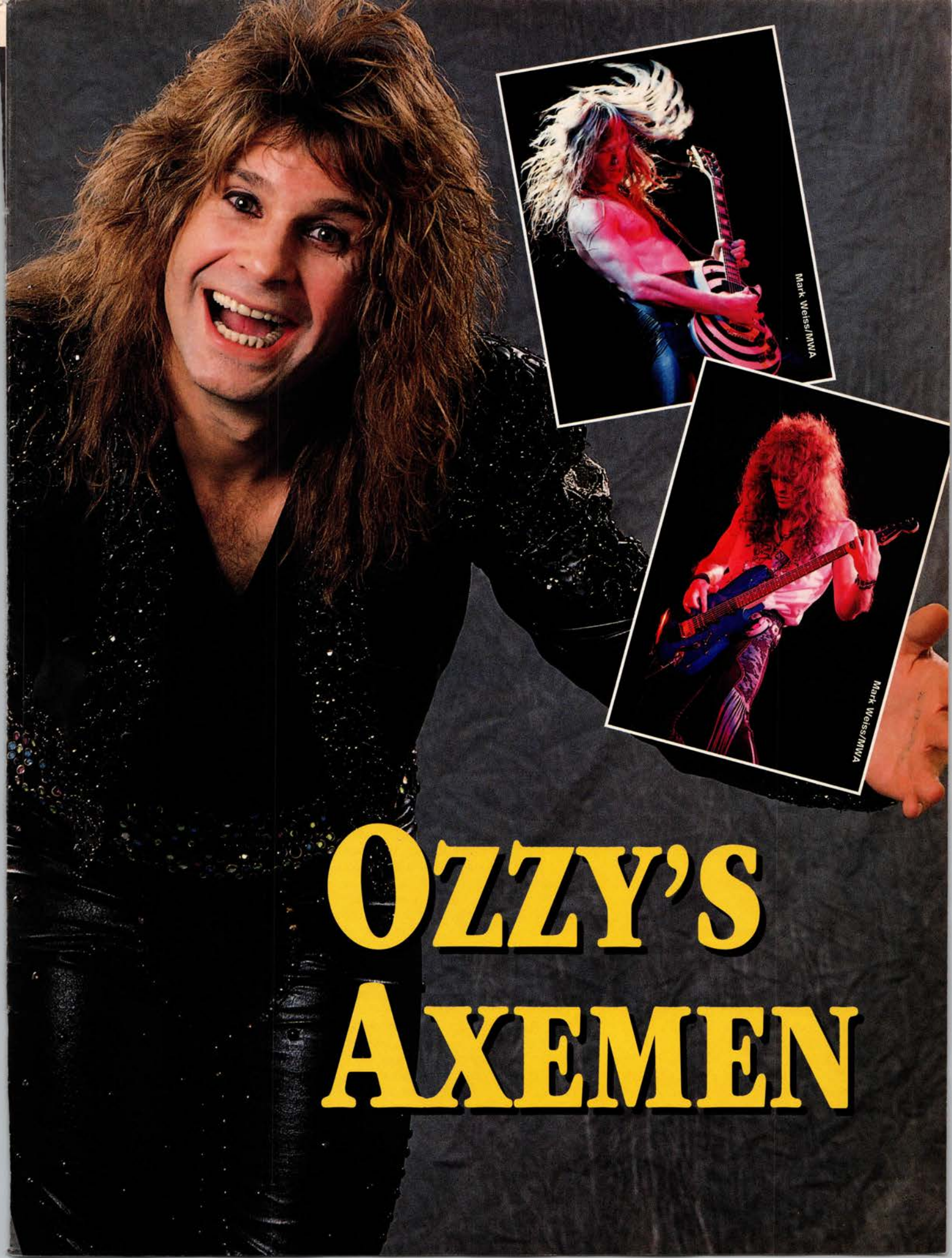


1 "Believer" from *Diary of a Madman*, Guitar by Randy Rhoads/CBS Associated
 TRACII GUNS: My favorite guitar player. I know this whole thing note for note. Randy Rhoads, man, the master. He had great rock 'n' roll attitude, almost like a Stones attitude, with real technically great guitar playing. A guy who knew all the scales, but played it with feeling. Such a great feel. The phrasing is perfect. Not even on just the solos. Pick a song, and if he felt like saying something in the middle of the verse, he would do an insane harmonic—not your average harmonic. But it came from that guy's soul and it was flaming. It was smoking. "Believer" has great attitude. They tuned down a half step to what Ozzy normally tunes to. Randy took classical music and put it in a context unlike Yngwie Malmsteen or Ritchie Blackmore. He put it into a real rock 'n' roll context. A rebellious form of music. He was one of a kind. In his time, when he was here, nobody could touch him. I never saw him play live, but I had



Eddi Roberts

Jeffrey Mayer



Mark Weiss/MVA



Mark Weiss/MVA

OZZY'S AXEMEN

every bootleg he ever did. I got the Quiet Riot tapes, all the video tapes. He had so many great rock 'n' roll licks. That's what set him apart from all the heavy metal guitar players. I'm not that big on aggressive fast insanity guitar playing. To me it gets boring. Randy played for the song and what he played for the song is just a little bit better than what other people played for the song.

"Iron Man" from *Paranoid*, Guitar by Tony Iommi/Warner Bros.

2 AL PITRELLI: One of the most classic riffs. It's got to be 12 years since I played that song and on one listen I can remember every note of it. Talk about a recognizable riff? Anything that simple and that good always works. "Smoke On the Water" was probably the closest thing to it. I remember when I was in all my early bands in Jr. high, "Iron Man" was one of the tunes we had to do. We could figure it out because the riff was so simple and so catchy. Everybody could sing that riff. The vocals even follow the guitar melody. There were several main riffs in this tune and one after another they were just as much of a hook as the main one. Tony was always great at riffs. In the solo he rarely stretched out of the pentatonic but it never got boring and he never repeated himself. He had great note choice. Towards the end of the tune there was a whole new melody. It was constant hooks and when he played chords he generally played 4ths. The tunes were real slow tempos and heavy. Tony also has one of the richest warmest tones. A lot of it was the neck position of the SG. He had that left handed SG with the crosses in the fretboard. I always loved Tony's playing, even after Ozzy left. "Heaven and Hell" with Ronnie Dio is another classic example of a simple riff which was a great hook.

3 "Mr. Tinkertrain" from *No More Tears*, Guitar by Zakk Wylde/Epic Associated

BLUES SARACENO: Zakk has a style. In my eyes, that's what makes a great guitarist. You can hear it on this track. It's not my favorite tune on the album. My favorite is "No More Tears." Zakk is playing a lot rawer on this album. It's got the edge. Everything he does is very much part of his signature. He leans more toward the southern rock type thing, but he does it with the Zakk sound. My favorite part of this song is the intro with the kids.

4 "Secret Loser" from *The Ultimate Sin*, Guitar by Jake E. Lee/CBS Associated

GEORGE LYNCH: I was disappointed in *Bark at the Moon*, but this sounded a lot better. This showed Jake doing more of what he can do. I don't know what happened on *Bark*, because Jake is a moth-

er. It sounds like he pulled it off on this album. You can hear a lot of the Randy style in the song, the staccato stuff and the muffled notes and even the sound. It reminds me of the next progression of where they should have gone after *Diary*. It's not real typical. It's interesting. I like the dynamics of the lead break. The solo was interesting and wasn't your typical fly over an E chord. You can hear him on this album, where on *Bark* you couldn't hear him at all.

Before Sabbath, I was into the Who and Elton John. That's what made me get into heavy metal.
—Scott Ian/Anthrax

5 "War Pigs" from *Just Say Ozzy*, Guitar by Zakk Wylde/CBS Associated

SCOTT IAN: I'd play the original Sabbath version, but it's still Ozzy singing it, and Geezer playing bass on it, so it's cool. We did a whole tour with Ozzy, so we got to hear him do it every night. Sabbath is the first heavy band I got into. Before Sabbath, I was into the Who and Elton John. That's what made me get into heavy metal. I think it was the *Paranoid* album. I heard Iommi's guitar sound and I said, "What is this guy doing to his guitar? How does he get that sound?" Pete Townshend's sound was really clean and then I heard Sabbath and I was like, "Jesus Christ, I gotta make that sound!" "War Pigs" has got some of the heaviest things ever in it. For me, anything off the first five Sabbath albums, you just can't touch. 18 years later, nobody's done anything as heavy as those first five albums. "War Pigs" is one of their classics, but there was other stuff that I personally like better. "Lord of This World" or "Hanging Doom" are, to me, the heaviest songs ever written.

DANNY SPITZ: I remember my oldest brother jamming in the garage to Sabbath all day. All they would do is play Sabbath.

SCOTT: They keep this version pretty close to the original. I guess for Zakk it's like doing a cover song. I like it when people stick true to what the original was, because you're not gonna better that song. The more notes you play isn't going to help. I jammed with him in the backstage dressing rooms when we were on tour with them, and I was playing bass, and he was playing lead over the stuff. He

knows Sabbath backwards and forwards. DANNY: Out of all the guitar players that Ozzy's had since Randy, I think Zakk has kept as close to the original as anybody. He's got a feel for that.

SCOTT: Technically Zakk's a better player than Tony Iommi, but there's nothing you can play better in that song than what was originally played.

6 "S.A.T.O." from *Diary of a Madman*, Guitar by Randy Rhoads/CBS Associated

DWEEZIL ZAPPA: Randy Rhoads was one of my all-time favorite players. I'd already been listening to Van Halen, and as soon as I heard Randy I adopted him right away. He introduced a bit of classical music. I always liked classical music from the Baroque period. The melodies stuck in my head. He introduced a new style of playing, where you could tell more of the scale formations he was using. With his technique and the way he played, it wasn't how many notes or how fast he was that you noticed. He had a blend of an English rock sound with a real flair for all kinds of music. "S.A.T.O." was one of my favorite solos. I also liked "Mr. Crowley" and "Over the Mountain." My all-time favorite solo was the outro on "Tonight." The thing about that solo and Randy's playing in general was that he created songs that moved through many different modes and feelings, and the way they were recorded brought out all kinds of ideas that I hadn't thought about before. He made me want to play an acoustic guitar. He made me want to buy a Flying V, which I can't play. He made me think about classical music that I hadn't really wanted to play. Today, that's the only thing people want to play. I like Randy because he was a blend of blues, rock and classical. On "Tonight," every note was perfectly placed throughout the end of the song. There is one lick right before the fade out that is the greatest, most emotional kind of lick. From that solo alone I learned a valuable lesson about how to build a solo. There hasn't been a person like him since. ■

Ozzy Transcriptions Available in Back Issues Include:

Iron Man (608)
Lightning Strikes (702)
Suicide Solution live (801)
S.A.T.O. (802)
Steal Away The Night (9008)
No More Tears (9206)

To order see page 156

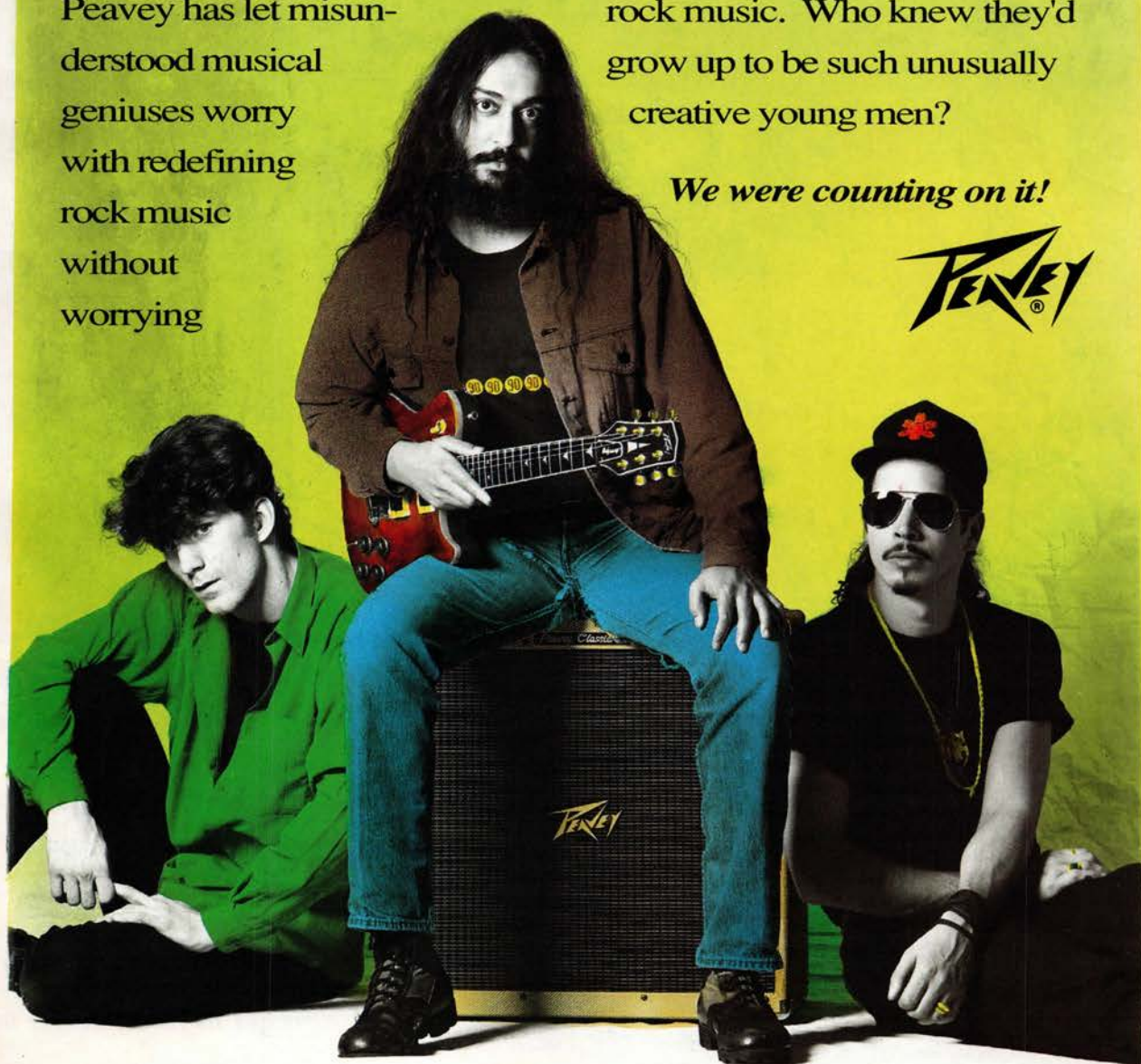
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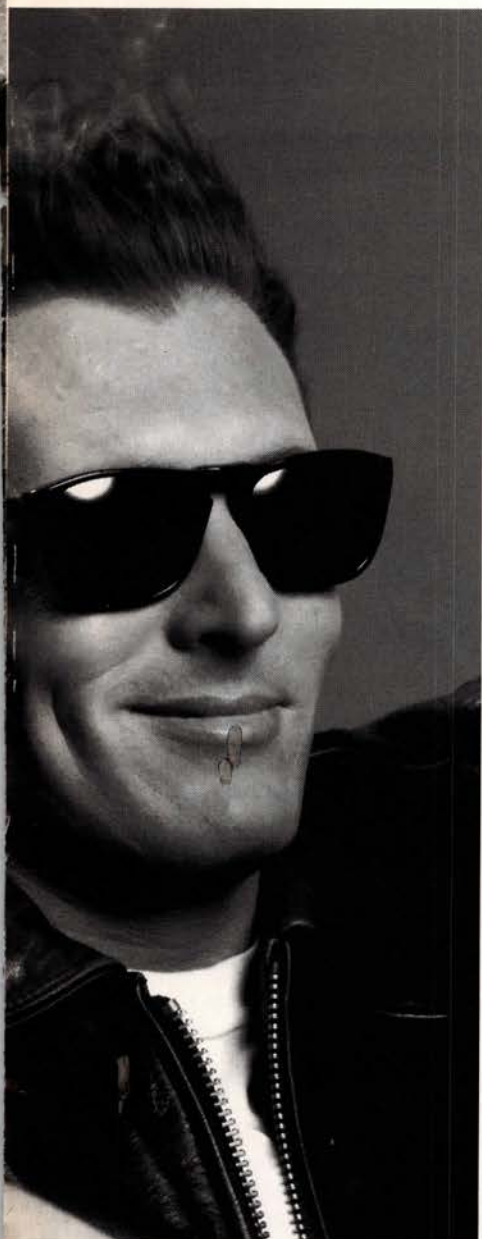


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By Steve Morse

Reunion

Every time I write a column, I try to get some point across that will help inspire someone to get more into his or her music. This month, I'm on the road, writing from the middle of a short Dregs reunion tour. Playing these tunes again, and spending time with my old friends, makes me realize how much this occasion is filled with reasons to stay in music for the long term.

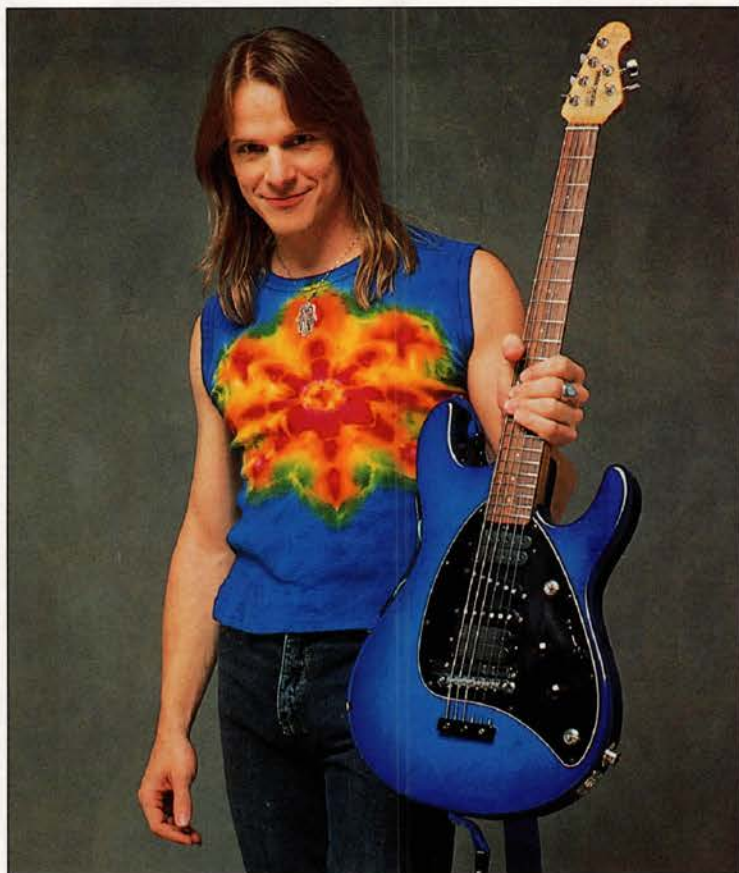
It's strange to spend a lot of time away from a situation (like a decade) and find that it seems just like yesterday when you were last doing it. I find myself a little bit more patient and well-rounded after 10 years of doing other projects. T. Lavitz and Rod Morgenstein are definitely playing better than ever. Allen Sloan really must have spent a lot of good practice time during medical school, because he still has a very good technique and love for music. Dave LaRue and I always play together, so I'm used to him nailing everything.

Trying to remember some tunes we hadn't played in many years showed an interesting part of the human memory. We worked up "The Hereafter," since the Dregs recorded it but never played it much on gigs. Suddenly at rehearsal I found myself remembering everything that I thought of when we first worked up the tune. You have probably experienced the same thing when you see an old picture, hear one of your favorite old songs or visit an old friend. This was so vivid to me that it reminded me to always write music that I'll be glad to listen to years down the road. Lofty goal, but aim high, then do your best.

Over 20 years have gone by since I started playing Dregs gigs. I remember wondering then what my life would be like decades later. Now I can say that there is at least one good reason for playing the type of music that you really like: longevity. That is, you can last through a lot more bad times if you're doing what you like. Just the fact that everyone in this reunion went way out of their way to make it happen, points up that no bridges were burned when we parted ways years ago. You might be wondering, however, why we split up ten years ago if it was so much fun.

The answer seems to lie in the fact that a full time group that cannot afford some time off will keep the members from trying other things. Trying other musical situations helps keep things fresh and in perspective. An obvious result of doing varied musical projects is that it helps bring listeners from one style to hear another. That paves the way for a more open-minded public. For example, during these shows, we might have some young listeners who heard Rod Morgenstein with Winger, or some college students who heard T. Lavitz with Widespread Panic. Or maybe some old Dregs fans, who wouldn't normally buy tickets to those shows, got to see them in their other groups.

While I was still in my late teens, I also wondered if I would be able to keep up my practice regimen, which would sometimes go to six hours a day. While I could handle this as a college student, with no errands to run, cars to fix, food to prepare, TV to watch, etc., I doubted that I would have as much



Glen La Ferman

time when life got more complex. That turned out to be true, but I found that I could always make time to practice every single day. And though I have yet to spend six hours on scales 20 years later, I can easily spend all night in the studio recording, writing, or trying some different things.

We just recorded for two nights early on this tour. Exactly six gigs and 2 1/2 days of rehearsal had to serve to get us ready. Not surprisingly, the plans to record at the end of the tour got twisted into this. I felt pretty keyed up when we started the show with the remote truck outside picking up every detail forever. I was playing the parts okay, but not relaxed at all, when something weird happened.

I looked out at the crowd and thought about how they really wanted us to do well. Rather than take that in my mind as another thing to worry about, it slowly warmed me up and relaxed me to see the audience as our ally, helping us play our best. Sounds incredibly corny to try to explain, but I just got into the whole thing and really felt at ease, yet fully aware of how much was riding on the performance. The hard parts seemed easy and the solos felt good, except a few times when I stumbled, of course.

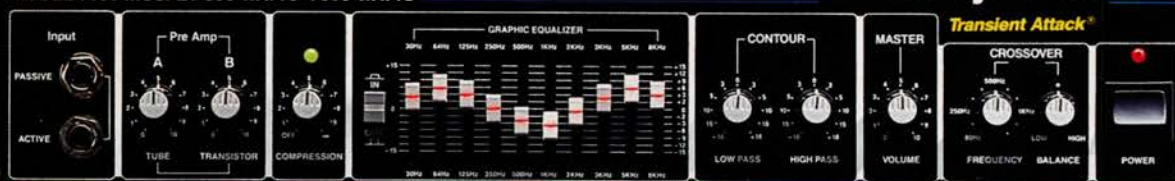
I've been sitting listening to the tapes, and analyzing my playing and the sound of the band. Yes, I can hear plenty of things that I would change if I went and re-recorded, but there's something I really like about having every note as it happened. Like taking a snapshot of a great vacation—candid and realistic.

Maybe for this column I should have printed a warning like, "Possible reminiscing may be encountered. Read at your own risk." But the main point I'd like to make is that playing music can and should last a lifetime. ▀

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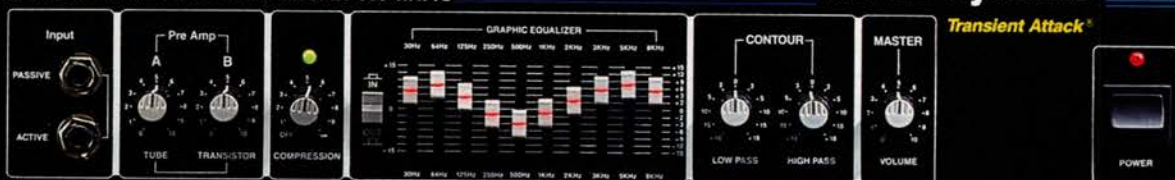
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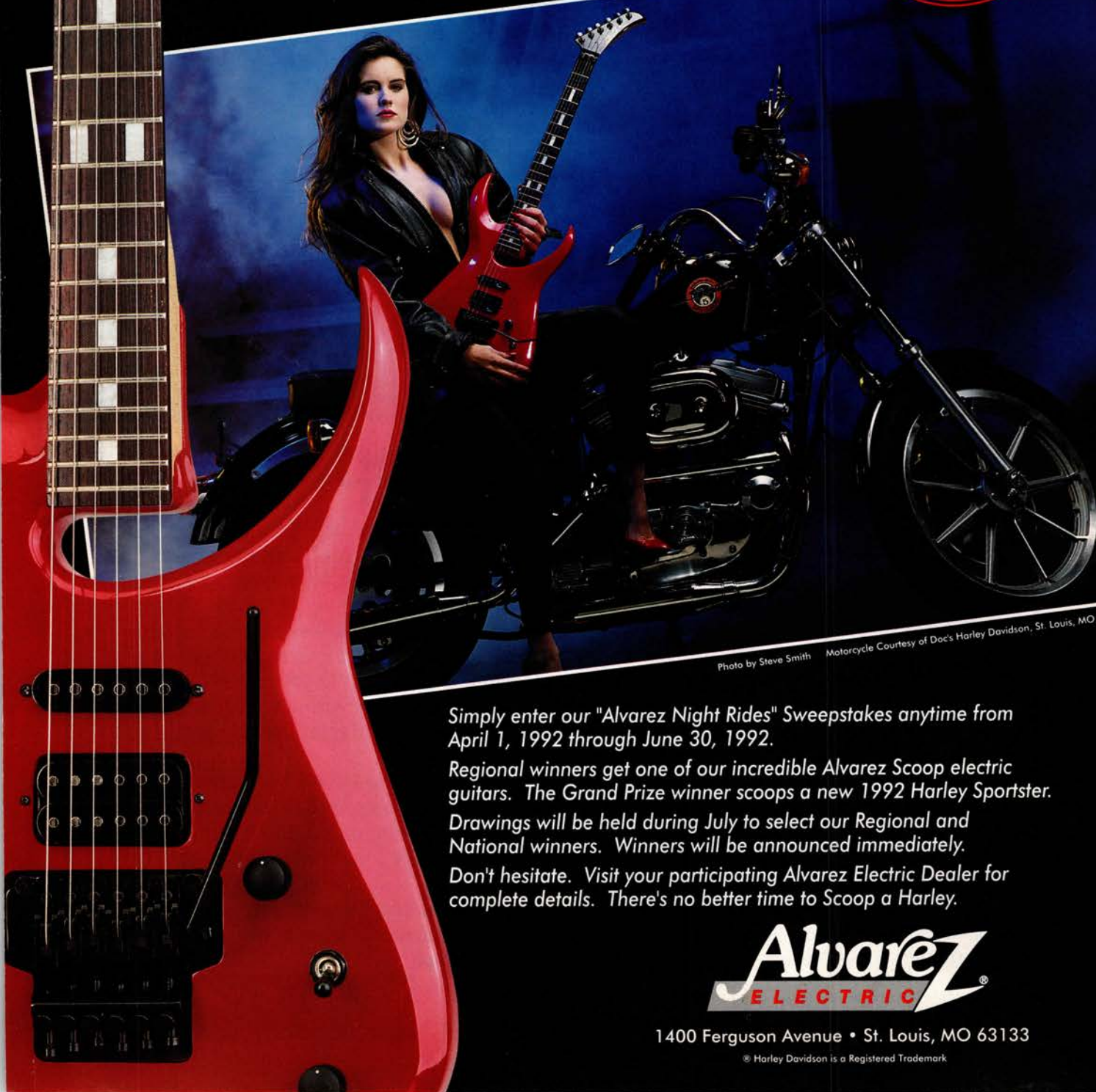


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By Robert Phillips

Robin Visotsky



Dissonance

Dissonance can be defined as tension in music which requires resolution. The effect will generally be unpleasant, and is often referred to as "out notes" or "wrong notes." As the unpleasantness of a sonority is often subjective, let's stick to the tension-resolution aspect of dissonance as we examine examples by 20th century Swiss composer Frank Martin and by the Pixies.

Ex.1 is by Frank Martin (1890-1974), and is the first 10 bars of a short piece called "Plainte." It is the third in a series entitled *Quatre pieces breves*, or *Four Short Pieces*. The notes with the stems pointing up can be thought of as melody and those pointing down as harmonic accompaniment. The tonal center (the word "key" doesn't really apply here) is F#, and the first thing we hear is a chord that creates tension, a G1/2dim7 which, as a diminished chord a half step above the tonal center, will tend to pull toward the F#. The harmony remains in this suspended state of dissonance until measure 7, where a C#1/2dim7 is introduced. This chord bears the same relationship to the chord that follows, Cmin7, as the G1/2dim7 did to F#. The Cmin7, however, does not give a sense of repose; this is, after all, the first time we're hearing C or E flat. By this point, by the way, we have heard all 12 notes of the chromatic scale; Martin is an "atonal" composer. The Cmin7 contains enough notes which move down by half steps to the Emin11 which follows to create a strong pull in that direction, and for the first time we now have a sense of resolution.

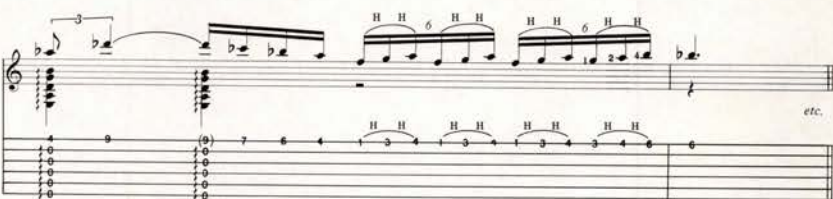
Ex.2 is the intro to "Trompe le Monde," by the Pixies. The intro seems to be in the key of G, but in an awkward

way, which can be explained by its ultimate resolution to F#, the key in which the song is actually written. Guitar I begins in the first bar with a Dmaj7 to G. Ordinarily, we would expect D7 to precede the G, so the use of the major 7th creates a rather weird dissonance, made more so by the superimposition in Guitar II of a C#5, which is the furthest note possible from G. In the second bar, the Dmaj7 moves to Bmin, which differs from G by one note, none of which explains the F#5 in Guitar II (except that we know that this will be our ultimate tonal goal). The E5/D5 which follows consists of evenly-spaced notes. E to B is inverted, making the distance a fourth instead of a fifth; D to A is inverted, making that a

fourth as well. So B is followed by its fourth, E, followed by its fourth, A, followed by its fourth, D. The dissonance continues into the next measure as E5 and B5 give us a similar relationship in fifths (E to B to F# are all fifths). Finally, the F#5 and B5 put F# exactly in the middle of two notes, one a fifth below (B) and one a fifth above (C#).

As you may be able to tell by the tone of this column, I have a true love for weird and dissonant music, and my taste runs from John Cage to Elliot Carter and from Frank Zappa to Steve Vai's *Flexable*. If you want to hear the Martin piece in its entirety, there are many fine recordings, ranging from Julian Bream's to my own, on *Gitarre Nouveau*. ▀

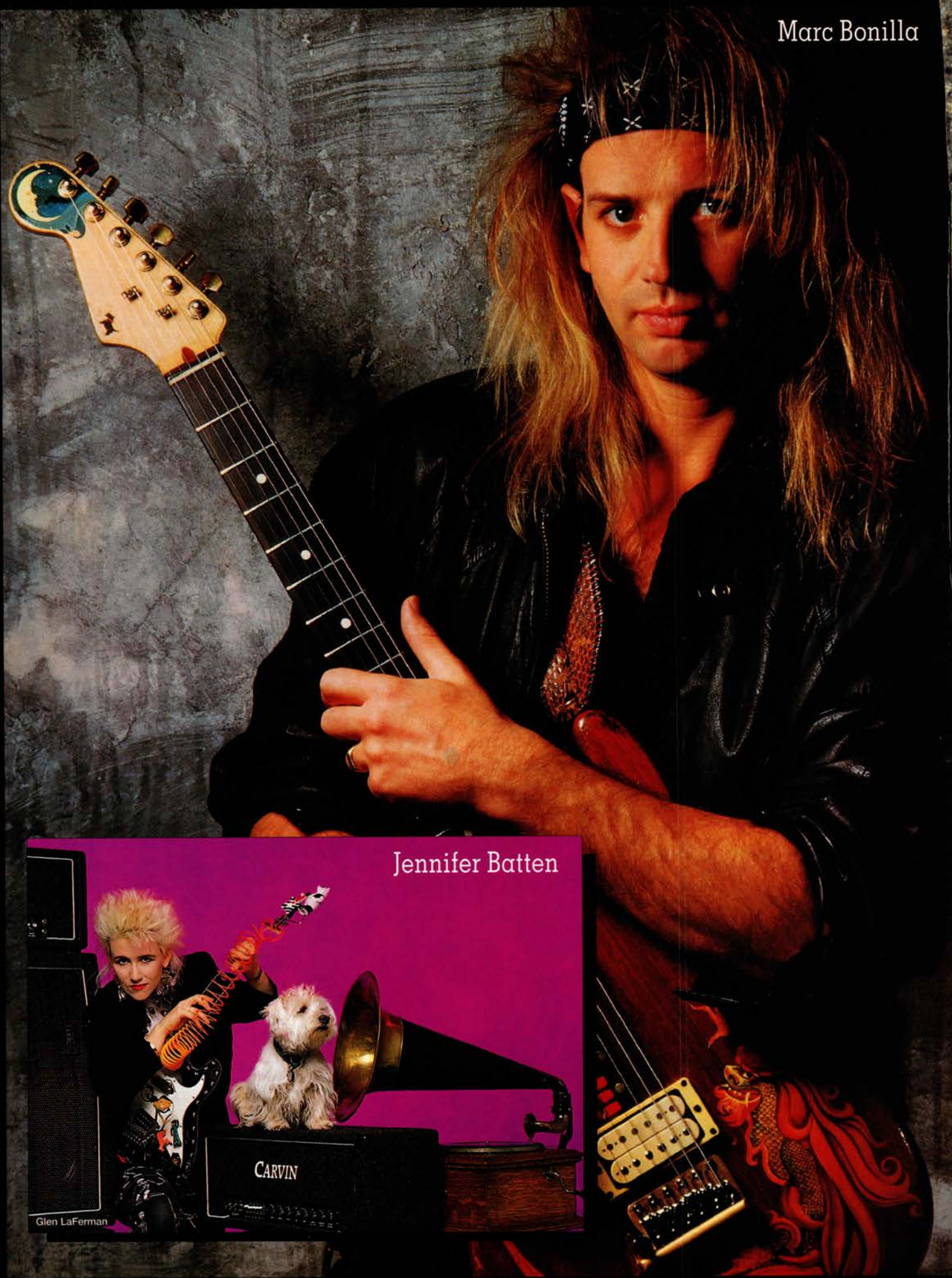
Ex. 1
Plainte
G1/2dim7



Ex. 2



Marc Bonilla



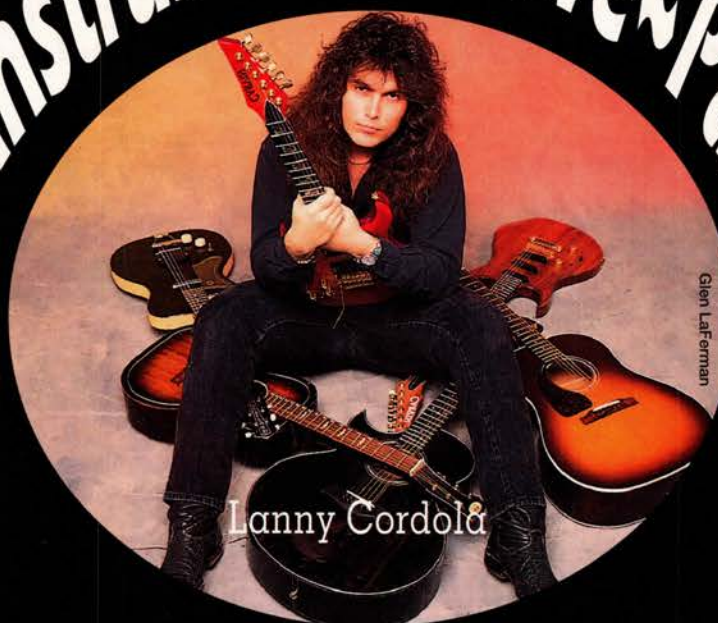
Jennifer Batten



Glen LaFerman

ROUNDTABLE '92

the instrumental wave~part 2



by Pete Prown

To the delight of guitarists everywhere, the instrumental explosion that began in the mid-'80s is showing no signs of letting up, thanks to the hit axeploits of Eric Johnson, Joe Satriani, and Steve Vai. Ever since this trio forced open the leaden door of radio and retail, countless new instrumentalists have flooded into the breach with stellar works, among them Jeff Watson's *Lone Ranger*, which exhibits a keen balance of stun-chops and elegant acoustic textures; Exit Within, the screaming sophomore set from U.K. flash Dave Sharman; David Chastain's loose 'n' sweaty *Live! Wild and Truly Diminished!!*, which also features picker Michael Harris; more towards the eclectic middleground, one can find Marc Bonilla's melodic rock odyssey, *EE Ticket*, as well as *Above, Below & Beyond*, the formidable debut from guitar goddess Jennifer Batten, and Lanny Cordola's genre-hopping joyride, *Electric Warrior-Acoustic Saint*. With these hip instrumental releases in mind, GUITAR has taken the opportunity to bring these virtuosi together for a compelling roundtable discussion on the art and science of making guitar rock in the '90s.

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ROUNDTABLE '92

Are the breakthroughs of Vai, Satriani, and Johnson affecting your music and career?

LANNY CORDOLA: Absolutely! Those guys are state-of-the-art players, and when musicians like that get a hit, record labels start looking around for others like them.

JEFF WATSON: I've been doing this kind of music since before Night Ranger, but then I got caught up with selling millions of albums with pop music. Actually, some of the Night Ranger songs were instrumentals that I had written earlier that we added vocals to. I'm just hoping that I can get the same radio airtime that Vai, Satriani, and Johnson have.

DAVID CHASTAIN: I agree that these three have opened the doors to radio. On the other hand, the music that me and Michael Harris play is a lot heavier than their music, so we're more likely to get played on heavy metal stations than AOR. But at least we have more of an opportunity to get on them now, where two years ago we might not have.

JENNIFER BATTEN: The success of *Surfing with the Alien* showed me that there was a market for instrumental stuff and that I could go for the gold. Another reason for continuing popularity of this style is that radio and MTV have gotten so tight with their formats that the creativity has been stifled, which is creating an underground movement that craves instrumental music. People want something new.

What makes a good instrumental album?

MARC BONILLA: First off is melody, and I think Vai, Satriani, and especially Johnson have that. "Cliffs Of Dover" has such a hummable line, and if you don't have a good melody like that, you're not succeeding on all levels. A lot of people say what a great guitarist Hendrix was, but many don't realize what a great songwriter he was, and that's a big reason why he was so incredible. I guess the bottom line is that on a good instrumental album, you shouldn't miss the vocals.

LANNY: To me, songs are first and then some sort of uniqueness about the player. I try to blend a lot of styles into my playing, especially the acoustic stuff, and I want to show that.

JEFF: I'd say it's not playing licks for licks' sake. One way to find a good instrumental set is if you play the whole thing through and don't get bored once. You hear some albums where, after the third song, you start thinking, "Boy, I've heard this before." I tried to go in a lot of different directions with songwriting and guitar work.

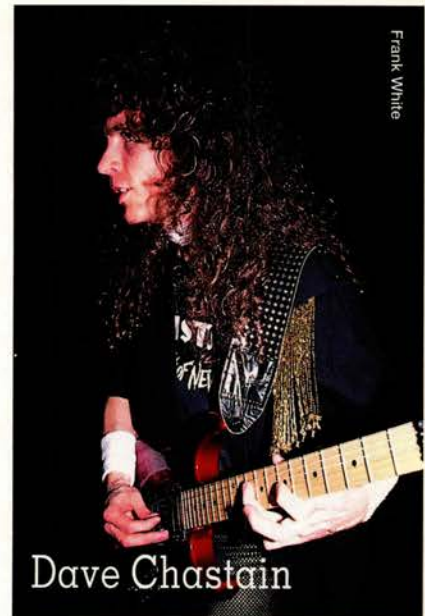
Is an instrumental project harder

to pull off than a vocal one?

DAVE SHARMAN: *Exit Within* started as a complete instrumental album, but ten days before I went into the studio, I got a call from Thomas Brache, who's a German vocalist I'd met a year before, and he said he was now available. So I took four tracks from the album and rewrote them with lyrics and vocal melodies for Thomas. Now I've found that it's really easy for me to write vocal lines—in fact, it's about a thousand times easier than coming up with an interesting guitar part.

JEFF: In some respects you have to keep thinking about guitar melodies on instrumental records, but that's a challenge I enjoy. Then again, with vocals, you have to think about background vocals, the hook, the verses—it's a whole different animal.

DAVID: It's not harder—to me writing a song is writing a song. Still, it definitely pushes the lead guitar up front more, because on a vocal project, 70-80% of the time you're playing pretty simple rhythm parts. In that situation, you don't want to stomp on the singer, but on an instrumental, you're doing something substantial almost all the time. And you know, as time goes on, I listen to more and more instrumental music and I don't really want to hear singers that much anymore.



Frank White

Dave Chastain

MARC: I don't know if an instrumental project is harder, but it can present different hurdles. Without a singer and words, you don't have a storyline, so you have to make your guitar notes substitute for words and your phrases for sentences, but you still have to describe something in a paragraph and tell a story. To do that you need punctuation, commas, periods, and that's all

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THE INSTRUMENTAL WAVE~PART 2

done through your phrasing and how you play your axe, or any other lead instrument, for that matter.

Can an instrumentalist squeek by as merely a hot soloist?

MARC: I think if you want to stick around in this business, you have to be flexible and open to change. Look at the Beatles—they got into Eastern music, string quartets and dancehall music, and were constantly barraging the public with new sounds. If they had done "I Saw Her Standing There" for ten albums, I don't think they would have lasted as long as they did. So if you're a well-rounded player, you can last longer in music, because you have a larger bag of ammunition to draw from.

JEFF: You have to be really well-rounded to pull it off. One thing that puts me to sleep is a one-sided player, but if you can play diverse textures and styles, that keeps it interesting. For example, on *Lone Ranger*, there's a good deal of acoustic textures. I've been flatpicking acoustic longer than I've been playing electric, and I did all the acoustic stuff with *Night Ranger*, too.

DAVE: I showed more sides of my playing, too. My leads probably have more feel than the first record, plus I did some classical guitar and a bit of banjo. I had never played a banjo before, but I got one and whipped up the tune on

the album within a few days.

LANNY: Musicianship is more important than soloing alone. Just look at Jimmy Page—he wasn't the best lead player in the world, but he still played some of the best rock solos of all time, and the vibe he created in *Led Zeppelin* is amazing. He would put layer upon layer of guitar parts, just like in a painting.

How did you establish your own guitar identity?

JEFF: I think I was real fortunate to get known for that eight-finger technique from "Rock in America." It was the first time anybody had done that on video—though someone probably did the lick in their bedroom before me. Still, it established me as a player with an identity. I've also been doing a lot of practicing, and I hope that shows as well.

JENNIFER: One thing to do is to put lots of different kinds of music into your brain for many years as a player and listener, and after a while, if you have a musical personality, it will start to come out. I listen to everything from Joe Diorio, Ornette Coleman, Pat Metheny and John Coltrane to the Chili Peppers and Paula Abdul. Van Halen was a huge influence, too.

LANNY: I loved Larry Carlton and jazz early on, but I also love the energy of rock. In fact, on the first *House of Lords* record I did a solo in "Edge of Your Life"

that I still get a lot of comments and letters about, where it's like if Carlton or Metheny played in a metal band—there's a lot of chromatics and stuff.

MARC: During my earlier years, I would try to write like the big rockers of the day. I'd come up with a Boston or a Kansas-style song and people would always say, "Oh, you sound just like so-and-so," which meant I wasn't getting anything new out to the public. But we're all distinctive individuals, with unique life experiences, so if you're true to yourself, that's what going to come out of you as an artist. If you don't do that, you'll become like a great impressionist, who has no personality of his own.

LANNY: I guess my biggest asset is the musicality of my playing, since I can draw from so many styles. I'm really into old blues and ragtime, jazz, rock, fusion, classical, and country—I like anything with guitar in it. For my best rock stuff on the album, there's "Angry Candy" and "Marriage of Figaro," but I also like the Michael Hedges thing, "Hungry Hollow," and Shakti-inspired "Vindaloo." And "All the Things You Are" is like bebop-metal, because it has me playing heavy while Joe Diorio does his jazz runs and Jeff Berlin wails on bass.

JENNIFER: Variety, fresh ideas, and creativity are all good things to have and, for a tune, I'd say that "Cat Fight" is one I'm particularly proud of—it shows my wackier side. But I tried to cover all aspects of music, from the classical themes of "Flight of the Bumblebee" to Coltrane's "Giant Steps."

DAVID: I'd like to think that it's versatility and originality. I went on a "Guitar Heroes" tour in Japan a few years ago, with Vinnie Moore, Joey Tafolla, Michael Angelo, Mitch Perry, and Kurt James, and everyone pretty much agreed that my playing was the most original, which was nice to hear. It's hard to pick out one song from the live album, because I'm such a schizophrenic player, but the solo piece "Flashattaxe" shows my heavy metal side best, while "Horizons" is more of a jazzy, fusion thing.

MARC: For me, it's emotional playing and a strong melodic sense. I can play fast, but it bores me pretty quickly, so I try to play as much from the heart as possible, and I think you can hear that in "Slaughter on Memory Lane." Listening back, that tune gives me the most satisfaction, and I remember feeling really good about it when I finished.

JEFF: My thing is probably solo composition—I try to be melodic. When I play, I try to hum the solo out in my head and give it a vocal quality. Of the songs I did, I really like "Morris Minor," because it

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ROUNDTABLE '92

has flatpicking with a nice melody over it, and "Song for Rebecca," because of the classical guitar parts.

DAVE: Speed is one of my strengths, because it came very quickly to me when I was younger. Song-wise, I really like the chops and attitude in "Trucker." If I had opened up the album with that track, 99% of the U.K. journalists wouldn't have listened any further, because they hate instrumental music, but I like it because the guitar is wailing away the whole time and it sort of stomps along without regard to what anybody thinks. I also like the solo in "Cos You're a Woman," because I recorded it when I was really mad at the record company. Now when I listen

back to it, I know that even though I was in the worst mood you can have, I could still cut a solo that worked.

Do you keep up with other players?

JEFF: I really only listen to Steve Morse and Allan Holdsworth. Steve is a great player and I listen to his records all the time, and when I listen to Allan's stuff, I'm just overloaded by all the brilliant material on there. Aside from them, I get most of my ideas by just playing guitar outside with the goats.

DAVID: I'm a big fan of Holdsworth's, too, though I seem to like him better on other people's records. His own records may be great, but they go right over my head [laughs]. Generally, though, I listen to just about every instrumental guitar



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DAVE: I really don't listen to too many other players. Right now, I'm into Tom Petty, and I like Prince and Michael Jackson, mostly for the production values.

MARC: I used to listen to all the big guitar players, but in recent years, I've pretty much stopped and begun listening to sax players like Wayne Shorter, Edgar Winter, and Dick Perry, who played with Pink Floyd, and pianists to acquire new influences. Sax players are especially good, because they have to breath like a singer when they play, which can really help with your phrasing. That's also why I've always liked David Gilmour from Pink Floyd, because if you listen to "Another Brick In The Wall," you hear how patient he is—he's not in a hurry; he takes long breaths between notes, and serves you phrases like a gourmet meal, allowing you to digest them before giving you more. I think lots of young fast players just want to take the plate and ram it down your throat.

Do any of you ever feel pressure from the guitar public to keep inventing with new techniques?

JEFF: As far as the eight-finger lick, I use new applications of it here and there, but it's really just a means to an end—it's not my whole style. I like the way I used it on the end of "Forest of Feeling," where I'm trading solos with Allan Holdsworth. The only way to keep that technique evolving, especially when playing with Holdsworth, is to pull out all the stops and do new things with it. Steve Morse played on the record, too, and we spent a whole night punching licks and solos into "Talking Hands." We

Continued on page 74



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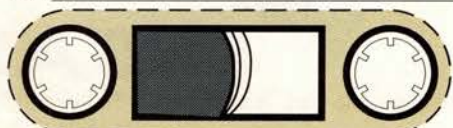
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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

| | | |
|---------------------|----|---|
| 1st string - High E | 15 | 0 |
| 2nd string - B | 15 | 0 |
| 3rd string - G | | 1 |
| 4th string - D | | 2 |
| 5th string - A | 3 | 2 |
| 6th string - Low E | | 0 |

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



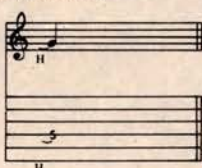
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



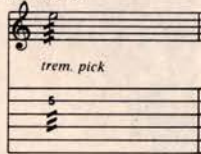
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



A.H. pitch: E

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



by Andy Aledort

SHAPES OF THINGS

Back in '65, a young unknown named Jeff Beck was faced with the seemingly insurmountable task of replacing the mighty Eric Clapton in the Yardbirds. Within two years, he had become as big as his predecessor, renowned for his utterly unique, balls-out style, and burned his signature into the future of rock guitar. One of Jeff's early masterpieces is this classic (rerecorded by Jeff in grand fashion for his first solo album, *Truth*), on which Jeff utilizes distortion, feedback, and a fluid legato style, with a nod in the direction of Eastern music in terms of melodic phrasing and tonality.

The song starts out with a triplet feel written in straight time, using a "two eighths = quarter-eighth triplet" equivalency. Behind the staccato quarter-note chords, Jeff adds volume-swelled chords, often swelling into the second beat of a given bar. At the chorus sections, the song switches to a straight-eighth feel, behind which Jeff doubles the vocal melody.

For the solo section, Jeff overdubbed two lead guitars: one begins with heavily attacked, distorted chords which feedback, working into a simple melody created by feedback; the other guitar plays snakey, legato solo lines on the B and G strings. A big part of Jeff's signature is his master's touch in terms of bending, apparent here with the subtle use of semitones within the melody of the line. He begins with lines based on G Mixolydian (G,A,B,C,D,E,F#), throwing in the ♭6, E[♭], before moving into G Dorian (G,A,B[♭],C,D,E,F). Combining the major third with the ♭7 in a melody is something Jeff has taken advantage of throughout his career, heard also to great effect on the classic, "Led Boots," from *Wired*.

RUSTY CAGE

This, the latest single from one of Seattle's finest, is one of the many tunes on *Badmotorfinger* that features an alternate tuning. Kim Thayil replaced his low E string with a .056 and tuned it down to low B, enabling him to execute the main lick (which enters at :18), used for the intro and verse sections, with greater facility; it also puts many of the other riffs

that are doubled by the bass in the same register as the bass, creating one big, fat, heavy sound. His tone is extremely overdriven, accentuating the upper partials (the overtone series) inherent in each note. The main lick makes reference to B Pentatonic minor (B,D,E,F[♯],A), with the use of roots (B's) and ♭7's (A's), with the inclusion of the major 2nd, C[♯]. The chorus lick at 1:14 is based on the B Blues scale (B, D,E,F[♯],A), as is the lick that enters at 2:06. The position of "one" through this section is a little ambiguous and can be interpreted a few different ways. At 2:51, the groove changes entirely, moving into a slow, very Zep feel for the remainder of the tune. This riff is also based on B Pentatonic minor, and moves through a

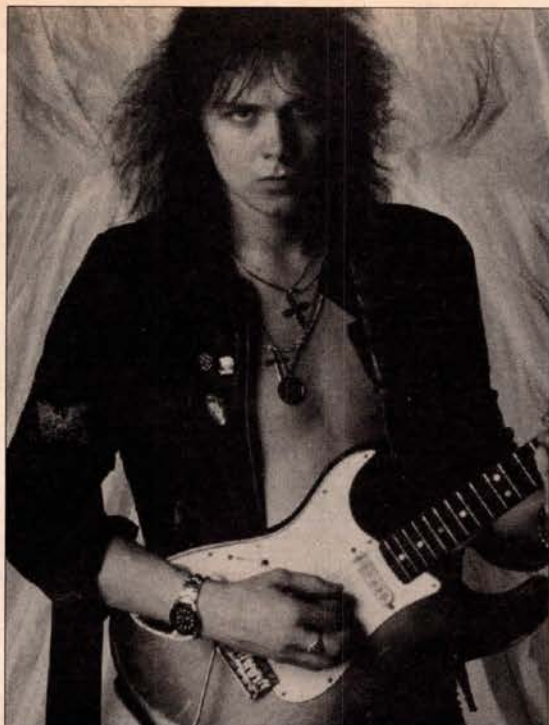
series of time signature changes. The song ends with two guitars playing single fed-back notes, seconds apart (the root, B, and the ♭7, A). Kim achieves his monstrous tone with the use of a '74 Guild S-1, similar to a Gibson SG, and a thin-line "diet" Les Paul, played through a Peavey VTM-120 tube amp and two 4x10 cabinets. He also uses a DOD preamp pedal to fatten up the tone.

NO MORE TEARS

Ozzy Osbourne, the high priest of heavy metal, returned in 1991 with the crushing *No More Tears*, the title track being one of the strongest compositions he's ever recorded. The tune opens with an interesting bass lick that repeatedly turns the phrase around, joined after four bars by synthesizer chords (arranged here for guitar) and Zakk Wylde on slide guitar. After eight bars of subtle slide "effects," Zakk introduces a written part made up of single notes combined with triads. This guitar has a heavily distorted tone and is treated with a flange effect. The verse rhythm part is made up of two alternating four-bar phrases, each phrase essentially the same but played two octaves apart; also, the low lick is played without the slide, and the high lick is played with the slide. Extra heaviness is attained as a result of the low E tuned down to D. These licks are based on the D Blues scale (D,F,G,A[♯],A,C), as is the chorus figure, which alludes to D Dorian (D,E,F,G,A,B,C) in bars 1,3,5 & 7.

Synthesized string section and orchestra sounds enter at 3:18, moving into a different tempo and theme for the interlude, at 3:37. Just about all of the synthesized string and piano parts have been arranged here for guitar. A new chord progression enters at 3:59, reminiscent of the King Crimson classic, "Court of the Crimson King," over which Zakk introduces a melody (at 4:13) based on D Mixolydian (D,E,F[♯],G,A,B,C) and D Pentatonic minor (D,F,G,A,C). This leads into Zakk's solo, also based on D Pentatonic minor, and in bars 1-6 his playing sounds like a juiced-up Eric Clapton, with a heavy attack and





a fast, wide vibrato. In bars 7-9, he plays a melodic shape in sextuplets, moving up one scale degree of D Pentatonic minor at a time, shifting to a wider stretch and palm-muted 32nds in bar 10, with a riff based on D Aeolian (D,E,F,G,A,B^b,C). Notice the clean articulation and solid touch Zakk achieves.

The song ends with a permutation of the chorus figure, featuring alternating bars of 4/4 and 5/4.

DEJA VU

The recently released *The Yngwie Malmsteen Collection* (Polydor) features some of the best tunes from his '84-'90 period, including this one, which originally appeared on '88's *Odyssey*. This tune also features Yngwie on bass, so many of the difficult guitar parts are doubled by the bass (have fun, bass players). The tune opens with a sixteenth-note line based on F[#] Harmonic minor (F[#], G[#], A, B, C[#], D, E[#]), played four times before moving into an F[#] minor arpeggio (plus the 2nd, G[#]) played across three octaves. Most sections of the tune are supported with keyboard parts, and these parts are arranged here for guitar. F[#] Harmonic minor is also used in part for the chorus rhythm part.

As usual, Yngwie's solo is a chops bonanza, starting at 2:17 with a fast descending lick based on F[#] Aeolian (F[#], G[#], A, B, C[#], D, E). This is followed at 2:19 with an allusion to a key change to B minor, as Yngwie plays ascending and descending B minor arpeggios (B, D, F[#]) over B minor and B, and G Diminished 7th arpeggios (G, B^b, D^b, E) over F[#], spelled

G, A[#], C[#], E, as these notes can also be thought of as an arpeggiated F[#]9 chord, using the ^b9, G, instead of the root. Yngwie then plays ascending and descending arpeggios right on the chord changes, followed at 2:37 with an allusion to a key change to C[#]. Here, his lines are based on the ever-popular fifth mode of Harmonic minor, in this case F[#] Harmonic minor. If you start on the fifth scale degree of this scale, you wind up with C[#], D, E[#], F[#], G[#], A, B, which can also be thought of as C[#] Phrygian dominant, a favorite of Yngwie's buddy, Paganini. As you'd expect, much of Yngwie's soloing is mind-blowing in the technical execution department, but it's also clear that he plays with a lot of fire, and shifts beautifully between a warm, bassy tone and a sharp, biting tone. The maxo-trem-barred B bent to C[#] at

3:00 immediately brings to mind Yngwie's other big hero, Ritchie Blackmore.

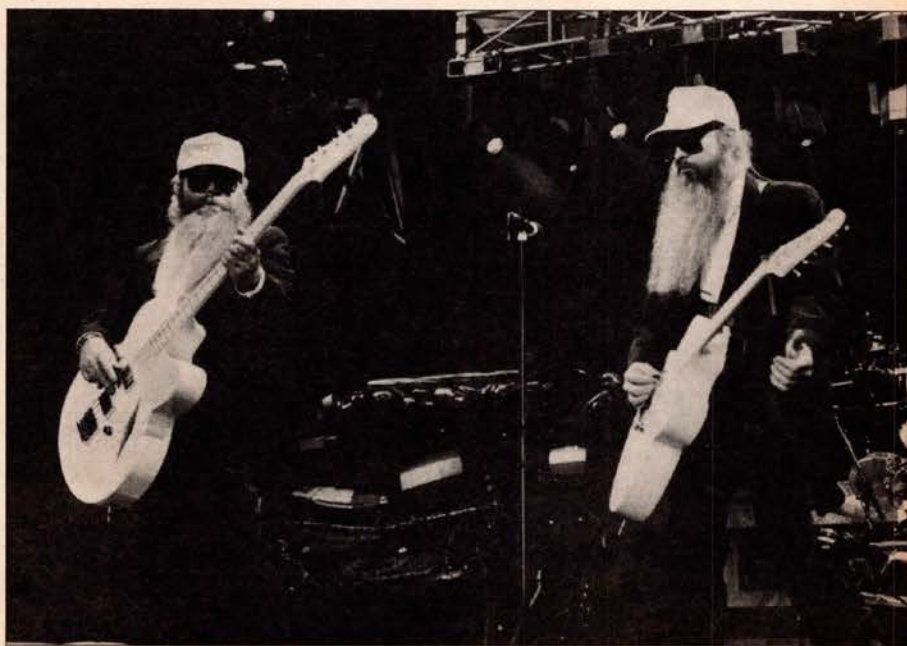
At 3:07, a new theme is introduced, in a new key signature, E minor. This wahwah-ed lick, based primarily on E Pentatonic minor (E, G, A, B, D), is reminiscent of Jimi Hendrix, specifically the tune, "Little Miss Lover."

TUSH

A perennial ZZ Top favorite, originally recorded for '75's *Fandango!* and also found on '77's *The Best of ZZ Top*, "Tush" contains everything great

about the band's music: a heavy boogie groove (in this case a 12/8 blues/rock shuffle), a super-strong guitar lick/hook, gutsy singing from lead plankster Billy Gibbons, and a couple of wild Elmore James-on-nitromethane slide solos. Before we get into the guitar parts, let's first mention Billy's down 'n' dirty signature guitar sound, achieved with his '58 Les Paul Custom, affectionately named "Pearly Gates." Combined with a variety of vintage Fender and Marshall amps, Billy always gets a balls-out, very alive sound. The signature lick, used for the intro and verse sections, is based on G Pentatonic minor (G, B^b, C, D, F), and is supported by a second guitar which plays a straight rock 'n' roll, "Chuck Berry" rhythm guitar part. These guitars go in and out of doubling each other, and a third rhythm guitar is added just for the E^b9-D9 thing at the end of each verse.

As mentioned, Billy plays a couple of great slide solos, played in standard tuning. His tone on this guitar is grittier—more midrange-y and distorted—and he uses a heavy attack and displays a hairy, wide, fast vibrato. His lines are essentially based on G Mixolydian (G, A, B, C, D, E, F), with B^b used as a passing tone. His approach is mostly positional, playing off the triads of each chord by laying the slide across the D, G & B strings at the 12th fret for G, the 5th fret for C, and the 7th fret for D. This is especially true for his outro solo. When playing these solos, it's important to keep in mind how Billy always lays heavily into the groove, making the music as big and full of life as possible. ■



NO MORE TEARS

As Recorded by Ozzy Osbourne
(From the album NO MORE TEARS/Epic Associated)

Words and Music by Ozzy Osbourne,
Zakk Wylde, Randy Castillo,
Michael Inez and John Purdell

Tablature Explanation page 33

Moderate Rock ♩ = 100

Intro (Bass) N.C. 4 *Gtr. I

Chord Diagrams:

- D: X X O (132)
- Em/D: X X O (231) 3fr.
- Dm7: X X O (132) 5fr.
- B \flat /D: X X O (211) 6fr.
- *D5: O O O X X X
- F5: X X X (134)
- G5: X X X (134) 3fr.
- A5: X O X (11)
- B \flat 5: X X X (133)
- C5: X X X (133) 3fr.

*Gtr. I or III

*Gtr. II- Rhy. Fig. 1

D(Synth. arr. for gtr.)

8va- sl. sl.

15ma sl.

grad. slide (past fretboard) (steady gliss.)

grad. slide (above pickups) sl.

17 17 19 19

(36) (36)

*Gtr. I is tuned as follows: ⑥ = D \flat , ⑤ = A \flat , ④ = D \flat , ③ = G \flat , ② = B \flat , ① = E \flat ("Dropped D" tuning, 1/2 step low).
*Gtr. II is tuned down 1/2 step: ⑥ = E \flat , ⑤ = A \flat , ④ = D \flat , ③ = G \flat , ② = B \flat , ① = E \flat .

w/ad lib vocal sounds
(end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times)

D Em/D Dm7 B \flat /D

loco

sl. sl.

(34) sl. (34)

6 7 8 (8)

D Em/D

mf grad. slide f

sl. sl. sl. sl. sl. sl.

3 3 6 7 8 (8) 7 7 5 5

Dm7 B \flat /D D Em/D

grad. slide grad. slide

sl. sl. sl. sl.

10 7 12 (22) 6 7 8 7 8

Dm7 B \flat /D (Gtr. II tacet) D5

let ring- - 1

sl. sl. grad. slide

8 7 (7) 5 (5) 10 10 12 20 (20) 20

5 10 10 12 20 (20) 20

5 10 10 12 20 (20) 20

0 0 0

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1st & 3rd Verses
N.C.

D5 F5 D5 w/Ad lib vocal 3rd time
Ab5 G5 F5 G5 F5 Ab5

1. The light in the win - dow is a crack in the sky.
3. ... now that it's o - ver, can we just say good - bye?

w/out slide P.M.----- sl. P.M.----- sl.

Substitute Rhy. Fill 1 2nd time
G5 N.C.

D5 G5 F5 G5

A stair - way to dark - ness in the blink of an eye.
I'd like to move on and make the most of the night.

A.H. Full (15ma) Full A.H. Full w/slide

Ab5 G5 F5 G5 F5 Ab5 A5 G5 F5 G5 F5 D5

A le - vee of tears to learn she'll
May - be a kiss be - fore I

sl. sl. sl. semi-harm. grad. slide sl. grad. slide

Rhy. Fill 1

Gtr. I

A.H. (8va) 1½ A.H. 1½

Substitute Rhy. Fill 2 2nd time
N.C.

F5 D5 A \flat 5 G5 F5 G5 F5 D5 A \flat 5

nev - er be com - ing back...
leave you this way.

The
You're

A.H. (8va) 1½

w/out slide P.M.-----4 P.M.-----4 sl. A.H. 1½

0 3 0 6 5 3 5 3 0 6 (6) 5 3 5 (3)

D5 G5 F5 G5 A \flat 5 G5 F5 G5 F5 A \flat 5

man in the dark... will bring an - oth - er at - tack...
lips are so cold... I don't know what else to say.

w/ slide sl. sl. wavy sl.

0 10 0 13 12 10 12 10 13

Substitute w/Rhy. Fill 3 2nd time

A5 G5 F5 G5 F5

Pre-chorus

D5

E5/D

1. You're ma - ma told you that you're not
2. I see the man a round the cor-
3. I nev - er want - ed it to end

grad. slide sl. grad. slide P.M.-----4 P.M.-----4

sl. sl.

(13) 14 12 10 12 10 13 14 12 10 12 10 0 0 4 (4) 4 0 0 0 0 0 0 0

Rhy. Fill 2

Gtr. I A.H. (8va) A.H. Full

A.H. Full

(6) 5 3 5

Rhy. Fill 3

Gtr. I sl. D5 E5/D

sl. grad. slide P.M.-----4

(13) 13 12 10 12 10 0 0 4 2 0 0

Substitute Fill 1 2nd time,
Fill 2 3rd time

Dm7 Bb5 D5 E5/D

sup - posed_ to talk _ to _ strang - ers. Look in _ the mir -
ner wait - ing, dare _ he _ see _ me. I close _ my eyes_
this way, _ my love, _ my _ darl - ing. Be - lieve _ me when _

P.M.-----4

Dm7 Bb5

ror, tell _ me, _ do _ you think _ you're life's _ in _ dan - ger. _
and wait _ to _ hear _ the sound _ of some _ one _ scream - ing _
I say _ to _ you _ in love _ I think _ I'm _ fall - ing _

P.M.-----4

w/slide (grad. slide) sl.

Substitute Rhy. Fill 4 3rd time only

E5 F5 Chorus N.C. Bb5 G5 Ab5 G5 F5

Yeah. _____ No more tears. (w/echo repeats) No more
here. _____
here. _____

grad. slide grad. slide sl. w/out slide sl. P.M.-----4

*Bkgd. vocal 2nd & 3rd time only.

Fill 1

Gtr. I

Rhy. Fill 4

Gtr. I

Fill 2

N.C. B \flat 5 G5 A \flat 5 G5 F5 N.C. B \flat 5 G5 A \flat 5 G5 F5

tears. _ No more tears. _ No more

2

P.M.-----4

2

7 5 4 (4) 3 3 5 6 5 3

sl. sl.

2nd time to Coda I;
3rd time to Coda II

N.C. B \flat 5 G5 A \flat 5 G5 F5 D5

tears. _ 2. An -

sl. sl.

P.M.-----4

7 5 4 (4) 3 3 5 6 5 3 0 0

sl. sl.

2nd Verse
N.C.(D5) D5 F5 D5 A \flat 5 G5 F5 G5 F5 A \flat 5 N.C.

oth - er day pas - ses as the night clos - es in. _

The

A.H. (8va) 1½

w/out slide sl. sl.

P.M.-----4 P.M.-----4

A.H. 1½

0 3 0 6 5 3 5 3 0 6 (6) 5 3 5

sl. sl.

D.S. al Coda I

D5 G5 F5 G5 A \flat 5 G5 F5 G5 F5 A \flat 5 G5 F5 G5

red light goes on _ to say it's time to be - gin. _

w/slide sl. sl. sl. grad. slide

0 10 0 13 12 10 12 10 13 13 14 12 10 12 10

0 10 0 13 12 10 12 10 13 13 14 12 10 12 10

sl. sl. sl. sl. sl. sl.

Gtr. I \diamond \diamond D5
 Coda I (Strings arr. for gtr.) N.C.
 Gtr. II f
 10 13 12 (12) 11 10 13 12 (12) 11
 12 12 12 12 12 12 12 12

*Gtr. III (Strings arr. for gtr.)

The musical score for Gtr. III (Strings arr. for gtr.) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#2, A2, C3) marked with a forte 'f' dynamic. This is followed by a half note chord (F#2, A2, C3) and then a half note chord (F#2, A2, C3). The bottom staff is in bass clef and contains a series of fret numbers: 0, 5, 6, 5, 3, 1, 3, 5, 6, 5, 3. The score is divided into four measures by vertical bar lines. The first measure contains the first two chords on the top staff and the '0' fret number on the bottom staff. The second measure contains the third chord on the top staff and the '5 6 5 3 1' fret numbers on the bottom staff. The third measure contains the fourth chord on the top staff and the '3' fret number on the bottom staff. The fourth measure contains the fifth chord on the top staff and the '5 6 5 3' fret numbers on the bottom staff. The score is marked with 'P.M.' (Pizzicato Mando) in the second and fourth measures.

P.M.-----4

P.M.-----4

0 5 6 5 3 1 3 5 6 5 3

*Gtr. III tuned the same as Gtr. I.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a bass clef with a key signature of one flat (Bb). The bass line consists of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

[illegible][illegible]

*Gtr. IV (Piano arr. for gtr.)

mf

9 5 9 9 8 7 6 5

7 3 7 7 6 5 4 3

*Tuned down 1/2 step.

**Recitation: It's just a sign of the times. Going forward in reverse.
Still, he who are first, is just a hand in the bush.*

Bm G7 E Esus4 E D Dadd#11 Dmaj7

Gtr. I

mf let ring

pp < mf
(w/slide) w/delay-

10 10 10 10 10 10 10 10 12 10 9

Gtr. II

f

E Esus4 E F(#11) F 8va--- G Gsus4 D

sl. sl.
pp < mf

sl. sl.
pp < mf

f
w/o slide

Rhy. Fig. 2

C Cadd#11 C Bb Full P G Full Full Full P D w/Rhy. Fig. 2

sl.

rake

Full P Full Full Full P

(end Rhy. Fig. 2)

Guitar solo
a tempo primo ($\text{♩} = 100$)

F5 Full P Full F5 A.H.-1 (8va) Full P D5 C5 D5 F5 Full P Full G5 F5 G5 D5 Full

*Both notes bent w/3rd fin.

Full P Full P.M. 1/4 P 10 13 10 12 10 12 (12) 10 (12) (11)

P 10 12 10 12 12 10 12 12 10 11 12

Full p P.M. --- 1 H Full 12 (12) 10 12 12 10 12 10 11 13

Gr. III

The musical score is for a guitar piece, Grade III. It consists of a melody line on a single staff and a figured bass line on a five-line staff. The melody line is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. There are three measures marked 'P.M.' (Pedal Point) with a dashed line and a '4' below them, indicating a four-measure pedal point. The figured bass line is written in a simplified notation, using numbers 1-5 for fingers and letters G, A, B, C, D, E, F, G for notes. It includes circled numbers (7, 7, 5) and a '0' at the end, indicating specific fingering and an octave change.

P.M.-----4

P.M.

P.M.-----4

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part on a single staff with a treble clef and a key signature of one sharp (F#). The bottom system shows the bass part on a single staff with a bass clef. The guitar part includes various musical notations such as wavy lines for tremolos, slurs for triplets, and dynamic markings like 'p' (piano) and 'Full'. Chord diagrams for C5, D5, F5, G5, and D5 are shown above the staff. The bass part includes fret numbers (e.g., 10, 12, 13, 15) and a 'hold bend' instruction. The score is divided into measures by vertical bar lines, and the key signature is indicated by a single sharp (F#) on the F line of the treble clef.

8va-----

The musical score for "The Wind" by John Williams is presented in a single system. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody is written with various musical notations, including accents, slurs, and dynamic markings like "H P" and "sl.". Below the staff, there are guitar-specific notations including fret numbers (13, 10, 15) and a "P.M." (Pedal Point) section.

8va---
Full
D5
sl.
N.C.(D5)
D
8va---
Em/D
sl.
w/Rhy. Fig. 1 (Gtr. II, 2 times)
Dm7
Bb/D
sl.
Full
20 (20) sl.
w/slide (grad. slide)
sl.
sl.
sl.

[illegible]

D.S. al Coda II

3. So

random slides-----

12
12

Coda II

N.C. B♭5 G5 A♭5 G5 F5

sl. *sl.* P.M.

7 5 4 3 5 6 5 3

sl. *sl.*

N.C. Bb5 G5 Ab5 G5 F5 N.C. Bb5 G5 Ab5 G5 F5

The musical score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with slurs and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with slurs and slurs. The score is divided into four measures. The first measure is marked 'N.C.' and the second 'Bb5'. The third measure is marked 'G5 Ab5 G5 F5' and the fourth 'N.C.'. The fifth measure is marked 'Bb5' and the sixth 'G5 Ab5 G5 F5'. The seventh measure is marked 'N.C.' and the eighth 'Bb5'. The ninth measure is marked 'G5 Ab5 G5 F5' and the tenth 'N.C.'. The score includes fingerings (e.g., 7, 5, 4, 3, 2, 1) and slurs. The text 'P.M.-----1' appears below the bass line in the third and ninth measures.

N.C. Bb5 G5 Ab5 G5 F5 D5 *Fade out*

sl. *sl.*

*Vocal: Just a hand in the bush...
(w/echo repeats)*

7 5 4 3 3 0 0 0
0 5 5 4 5 5 6 5 3 0
sl. *sl.* 5 6 5 3 0

BASS LINE FOR NO MORE TEARS

As Recorded by Ozzy Osbourne
(From the album NO MORE TEARS/Epic Associated)

Words and Music by Ozzy Osbourne,
Zakk Wylde, Randy Castillo,
Michael Inez and John Purdell

Tune down:
④ = D \flat ② = D \flat
③ = A \flat ① = G \flat

Moderate Rock $\text{♩} = 100$

(Band tacet)
N.C.

Intro

(Band in)

D5 F5 D5 Ab5 G5 F5 G5 F5 Ab5 N.C.

The first system of the musical score for 'The Blue Danube' features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'H' and slurs. The bass staff contains a bass line with eighth and sixteenth notes, also accented with 'H' and slurs. Above the treble staff, the following chords are indicated: D5, F5, D5, Ab5, G5, F5, G5, F5, Ab5, and N.C. (No Chord). The system concludes with a double bar line and a repeat sign.

[illegible]

Pre - chorus

D5

E5/D

Dm7

Bb5

1. Your ma - ma _____ told _____ you that _____ you're not _____ sup - posed _____ to talk _____
2. I see _____ the _____ man a - round _____ the cor - ner wait - ing, dare _____
3. I nev - er _____ want - ed it _____ to end _____ like this, _____ my love, _____

5 5 5 5 5 5 7 (7) 5 5 5 5 5 5 5 5 8 5 5 5 5 5 13

sl. sl. sl.

to — stran — gers. (etc.)
 he see — me. (etc.)
 my dar — ling (etc.)

(13) 5 5 5 5 5 7 5 7 5 7 7 5 5 5 5 5 5 5 5 7 (7) 9 5 5 5 5 5 5 5 5

Dm7 Bb5 E5
sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*
 8 5 5 5 5 5 13 (13) 5 5 7 7 7 7 7 7 7 7 10 7 2

sl. F5 sl. Chorus N.C. sl. Bb5 G5 Ab5 G5 F5

No more tears. (etc.)

8 8 8 8 8 8 3 3 3 7 5 4 (4) 3 5 6 5 3

N.C. *sl.* *sl.* *sl.* B \flat 5 G5 A \flat 5 G5 F5 2nd time to Coda I 3rd time to Coda II
 7 5 4 (4) 3 2 2
 0-5 5 5 5 5 6 5 3

D5

2nd Verse
N.C.(D5)

mf

sim.

An - oth - er day pass - es as the

D5 F5 D5 A \flat 5 G5 F5 G5 F5 A \flat 5 N.C. D5

night clos - es in. (etc.)

G5 F5 G5 A \flat 5 G5 F5 G5 F5 A \flat 5 D. S. al Coda I

Coda I

B \flat 5 G5 A \flat 5 G5 F5 D5 N.C.

(4) 3 5 6 5 3 0

(0) 5 6 5 3 1 1

*Strings arr. for bass.

Slower $\text{♩} = 66$

Interlude

5 3 5 6 5 3 1 5 0 0 1 1 4 4 5 5 4 4 5 5 7 7 8 8

E Esus4 E D Dadd \sharp 11 Dmaj7 E Esus4 E

2 0 4 2

F/G G Gsus4 (Bass w/strings) C B \flat G

5 5 5 3 1 5

Guitar solo
a tempo primo (♩ = 100)

2_G G5 F5 G5 F5 G5 D5 C5 D5

accel. *cresc.* *f*

F5 G5 F5 G5 D5 C5 D5 F5 G5 F5 D5

P *sl.* *P* *sl.* *P* *P* *P*

C5 D5 F5 G5

H *P* *sl.* *P* *sl.* *P* *sl.* *P*

A5 Bb5 C5 D5

sl. *sl.* *sl.* *sl.*

D Em/D Dm7 Bb/D

H *H* *H* *H* *H* *H* *H* *H*

D Em/D Dm7 Bb/D

H *H* *H* *H* *H* *H* *H* *H*

D Em/D Dm7 Bb/D

H *H* *H* *H* *H* *H* *H* *H*

D. S. al Coda II

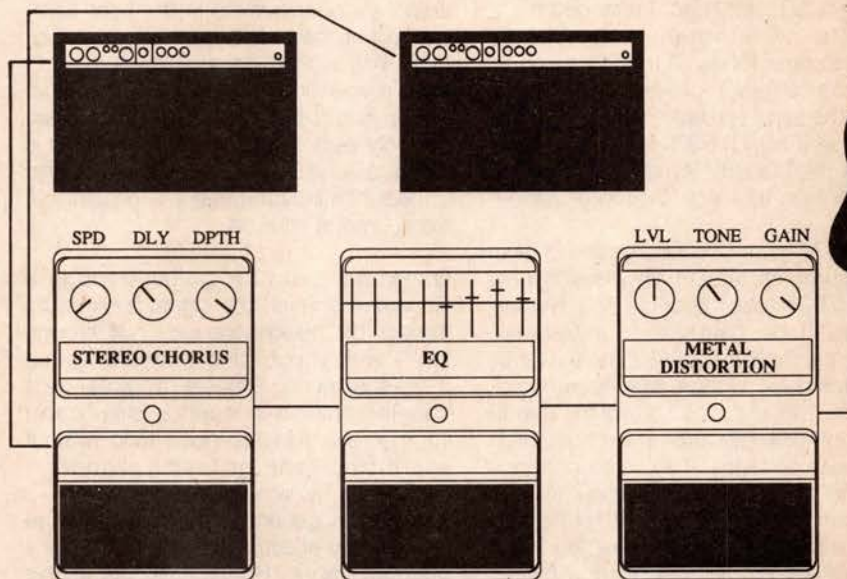
Coda II N.C. Bb5 G5 Ab5 G5 F5 D5

Play 4 times

ZAKK WYLDE NO MORE TEARS

For the album, *No More Tears*, Zakk Wylde's guitar was recorded four times to get an acceptable tone, with the exception of the title track. Here he simply went straight-ahead grind. The rhythm tone is reminiscent of Metallica or other thrash metal chunksters, except that Zakk knows when to glide. He used a stock JCM 800 series Marshall with his Les Pauls. No whammy bars. There is a whammy dive at the end of the solo in "Desire," but Zakk insists it's not him. Zakk uses EMG pickups, GHS strings and a Morley wah pedal.

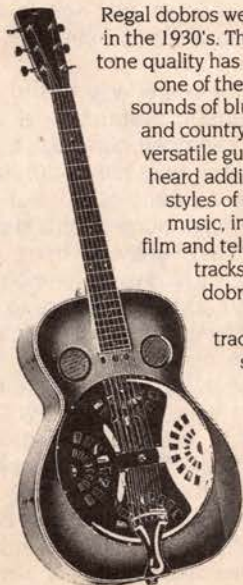
To get a Zakk Wylde-type sound, anything close to a Les Paul is a must. Next use a metal distortion as shown. The mids are cut a bit and the tone is set bassier for the explosive low end. The EQ is shown simply to restore the highs cut out by the distortion. If your distortion has high and low EQing, you may not need the EQ pedal. Last is the stereo



chorus, to widen up the sound. Set the depth to maximum and the delay time to around 20 milliseconds, and make sure

the speed is off. The song is pretty straight-ahead. Use the bridge pickup and practice up on your slide work.

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AMP QUESTIONS

By Alex Aguilar

Send your Amp Questions to:
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Question: I have a new Marshall JCM 900 MKIII 50 watt head. I replaced the 3 12AX7's with three new 12AX7 Mesa/Boogie tubes. Although the gain and tonality has improved, it does not match the tonal versatility and gain I have heard in other JCM 900's. Do the tubes need to be biased? What is biasing and how do I do it?—Ace Cranford/Macon, GA

Answer: In general, replacing the original 12AX7 preamp tubes with Mesa/Boogie 12AX7/7025 tubes should not adversely affect the tonal quality of your Marshall. In fact, the Boogie 12AX7's have a reputation for being virtually free from microphonics and are well-suited for use in demanding applications such as high gain preamp stages. If you are not happy with the sound of your particular JCM 900, the problem may be related to some other part of the amplifier's circuitry, speakers, or a combination of things. As far as what biasing is, and how it relates to your problem, rest assured that

simply changing preamp tubes does not disturb the bias of an amplifier. Biasing refers to an adjustment of the operating point of the power tubes in an amp, and therefore has nothing to do with the preamp section. An incorrectly biased amp very often results in the user complaining of "bad" or "weak" sound. I suggest you visit a good amp tech and explain your amp's shortcomings to him. I often find it invaluable to have a client not only verbally express what an amp is doing, or in your case not doing, but also to hear him play through it and point out the source of irritation.

Question: I run my guitar through a Rockman Soloist, the signal then exists through the headphone jack, not through the "low-level out," and then directly into a Marshall head. This set-up gives me a heavier, thrashier sound. How can I improve the signal-to-noise ratio without sacrificing tone or losing signal?—Michael G. Tsosie/Chinle, AZ

Answer: In general, I try to discourage running any effects before the amplifier's preamp stages. Running effects in this location greatly sacrifices optimum signal-to-noise ratio. By giving the effect a

"hotter" signal, the overall performance will not only be quieter, but will actually sound better.

Question: I have a 50 watt Marshall JCM 800 head. It sounds best when I turn up to 7 or 8, but that is too loud. I was told a power soak could take care of this. What exactly is a power soak, and will it harm the amplifier?—John Robinson/Winchester, IL

Answer: A power soak, or power attenuator, is a device that absorbs a portion of the output power of an amplifier, thereby enabling the output tubes to be overdriven at more comfortable listening levels. Certain amps, particularly Marshalls, are very sensitive to output impedances. In such cases, using a attenuator can potentially shorten the life of the output tubes and/or the output transformer. Although changing the power tubes more often may well be worth the cost if you get the sound you want, an output transformer replacement is indeed a costly procedure. I would suggest trying out the Marshall speaker emulator device; that should be a safer load for your Marshall.

GUITAR QUESTIONS

By Barry Lipman

Send your Guitar Questions to:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

Question: What caused all the black screws on my guitar to rust, and will it do any harm to my guitar or to its pickups?—Kacey Wood/Riverdale, GA

Answer: Most black set screws will rust eventually, largely depending on humidity and exposure to sweat. Painting them with clear lacquer or even nail polish can delay the rusting process. Black chrome is the only black finish commonly available that will resist rust to any real degree. Few black screws have that coating. If your screws are already rusted, there is not much you can do to restore their original finish. Any attempt to sand off the rust will reveal the shiny metal underneath. Black paint is usually not a satisfactory solution, as it tends to chip off very easily. Installing new screws coated with clear lacquer or nail polish is generally the best solution.

Question: Should I attempt to refret my own guitar, or should I leave it to a professional?—Tom Maytes/Ft. Lee, NJ

Answer: It might prove a good idea to try your first fret job on a guitar of little importance to you. It may not come out as well as you'd like, and it certainly won't come out as quickly as you'd like.

If you need your guitar for gigs or rehearsals, it is probably best to let a pro do it for you.

Question: What can I do about the dents forming in my frets?—Evangelos Devinis/Miami, FL

Answer: If the dents are not too deep, a grind & polish may be adequate to restore your frets to new condition. All the frets will need to be ground down till the areas of deepest wear are hit. If the frets would then be too low for your playing style, replacing the frets may be a better option for you.

Question: Why did my G string develop a severe buzz after I took apart and cleaned my Floyd Rose tremolo bridge?—Dominic Montoya/Parkside, PA

Answer: Sounds like you may have put the saddles back out of place. There are three different heights, the lowest being the two E strings and the highest going in the middle. These height differences give a curved contour to the string heights to more or less match the crown of the fretboard. Take the saddles off the bridge and lay them flat on a table. Look closely, or even feel them with your finger, to tell which two are low, which two are high and which two are of medium height. They are all close enough in

height to each other that many people fail to notice the three different heights.

Reassemble the bridge, using the highest two in the middle for the D and G strings. The medium height pair are for the A and B strings, and the lowest height pair are for the two E strings.

Question: Is there any way to turn my standard acoustic guitar into a cut-away?—Dave Kaempe/Roundlake, IL

Answer: Yes, it is possible to cut-away a non-cutaway acoustic guitar, but this is considered major surgery and should not be attempted lightly. In brief, one merely cuts out the desired amount of the guitar on a bandsaw. Be sure to use a brand new blade from a manufacturer you trust. Spin the blade a while, then test it on some scrap wood before running it through your guitar. A new section of side will need to be bent and tack-glued in place. Then glue in individual lining blocks shaped just like the ones that are already holding the back and top to the sides. Rout a notch along the edges where the new section of side meets the top and the back, and install the bindings to match the original. A bit of refinishing will complete the job. Trust this job only to someone who can show you successful previous jobs of a similar complexity. ■

BASS SECRETS

Randy Coven

Robin Visotsky



The Art of Jamming

Recently, I've been jamming with some old friends to gather ideas for my next album. This made me think about my days at Berklee, because at school all I used to do was jam. The most valuable learning is by doing. Get out there and play. At the time, I considered myself a pretty good bassist, but I would still walk away from some jams feeling great and others feeling lousy. I wondered if it was possible to practice one day and be worse the next. The answer is no. But I do feel you're only as good as the people you play with.

Is there an art to jamming? Cream, the Allman Brothers, and Stevie Ray Vaughan all established their style with tasty jamming which sounded like part of the song. They showed us the art of improvising with other people, which is the art of jamming. Here are my three C's to help you master this art. Start with consideration. Don't try to outdo the next guy. Remember, when you're first starting to jam, you're most likely looking for bandmates, so listen and learn to play with people, not against them. The second C is communication. Look at the people you're playing with. Center your energy, especially with the drummer. Let your bass become one with his bass drum and before you know it, you've become a great rhythm section. Finally, you must go for consistency. You must be consistent with the groove or else the whole band might fall apart.

If you don't have anyone to jam with right now, jam with records that contain jams, like *Live Cream* and *The Allman Brothers Live at Ludlow Garage*. When you go out there and do it, remember the three C's. ■



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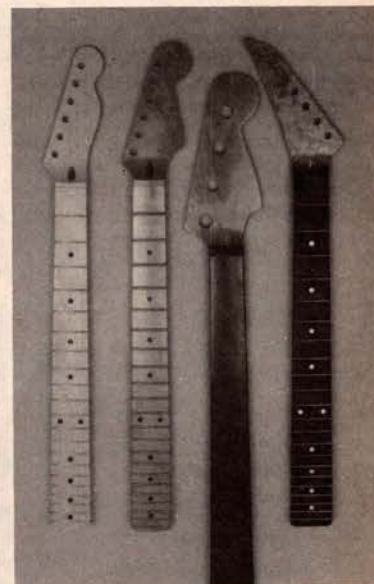
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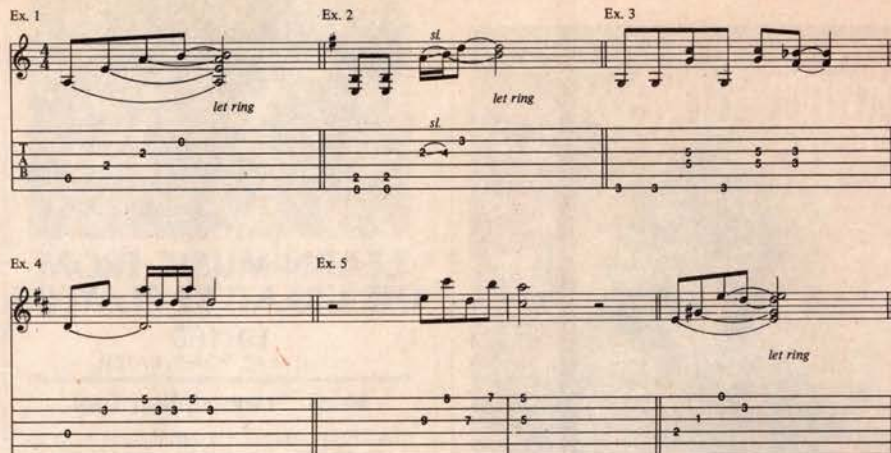
By Alex Skolnick

Intervals, Part 2

Jeff Tisman



Several issues ago, I wrote about the benefits of practicing scales using intervals (seconds, thirds, fourths,



etc.). Today's topic is similar, except the focus is shifted to actual playing situations, rather than exercises. The following examples will attempt to shed light on intervals as tools to create parts which are not really rhythms, not really solos, but lie somewhere in between.

Look at the top two notes in Ex. 1. A is the root and B is the second. It forms a smooth but tense sound, as heard in Def Leppard's "Foolin'." In Ex. 2, D is a minor third of B, forming a bluesy sound, like in Pink Floyd's "Dirty Woman." Ex. 3 is another bluesy lick, but it uses fourths, as in ZZ Top's "Tush." Ex. 4 is a very

smooth sound, using the root and fifth, similar to U2's "Still Haven't Found What I'm Looking For." Ex. 5 features classical sounding sixths from the Testament song, "Return to Eternity." Finally, the top notes in Ex. 6 place the seventh (D) against the root (E), as heard in Ozzy Osbourne's "Diary of a Madman," as well as Creedence Clearwater's "Green River."

Try to keep in mind these various sounds when working on your own music. Hopefully these examples will help illustrate the many ways that two notes can add a lot of character. ▢

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Reeves Gabrels Be Prepared Guitar

My first guitar was a Harmony acoustic. Now, don't get me wrong, I was very happy to have a guitar, but what I really wanted was an electric. Try as I might, all I had been able to talk my parents into was an acoustic. This presented me with a problem; how to sound like Clapton, Leslie West, or Neil Young playing through a cranked amp, when all I had was an acoustic. Then, one day (for some strange reason), I stuck a piece of paper between the strings of my guitar, back near the bridge. When I played a note, it buzzed. To my inexperienced ear, it sounded sort of like distortion, which, for a while, solved my problem. I know now how unlike a Les Paul through a Marshall it actually sounded, but I had stumbled onto something else: the concept of *prepared guitar*.

To be honest, preparing instruments for performance was being done by the avant-garde long before I ran across it in an adolescent search for fuzz. Piano had been the instrument of choice with most musicians (such as composer John Cage), with preparation consisting of placing things on the strings inside the piano. Seeing as how both instruments have the common factor of strings, it only seems natural that we now explore some of these techniques as they apply to guitar.

Preparation 1

This is technically similar to weaving paper through the strings (sonically, the

result is very different). Take a strip of plastic (about 1/2" wide) and weave it through the strings (over the E, under the A, over the D, etc.). Plastic garbage bag ties are perfect for this. This should be done as close to the bridge as possible, to minimize the muting effect. The resulting sound is detuned and percussive in a manner very similar to steel drums.

Preparation #2

This one is simple. First, go to your local electronics shop and buy some small alligator clips. Next, bring them home and attach them to the strings of your guitar (anywhere you want, one on each string). Play a chord. You will notice that the overtones/harmonics that exist at the point where the clips are attached will be more audible and dominant than usual in relation to the fretted notes. Depending on where the clips are placed, the results can be anything from sweetly consonant to extremely dissonant. Works great with single-note stuff, too.

For examples of prepared guitar work in action, I would suggest checking out recorded work by Fred Frith, Eugene Chadbourne or Glenn Branca's work with Prepared Guitar Orchestra. Other than that, remember what they say in the Boy Scouts: Be prepared. ■

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Raleigh Pinsky

Publicist

Raleigh Pinsky, President of the Raleigh Group, Ltd., has been guiding the careers of rock stars, business people and non-profit organizations through the multi-media mazes of publicity for almost 13 years. In her book, *The Zen of Hype* (Citadel Press: 600 Madison Avenue, NYC 10022), Pinsky has collected the realistic and practical approaches to capturing media attention from over 100 TV, press, music business and publicity insiders. She let us in on some of the things aspiring rock bands should do—and, more importantly, what they should never do—when trying to get themselves noticed.



If you're in an unsigned or young band trying to get some exposure, is *The Tonight Show* a reality?

The Tonight Show is usually an unreality. I'm quite sure they get millions of tapes from unsigned bands. But what you might try to do is put together a proposal that says, "Why don't you feature unsigned bands from ten major markets. We're one of them." You never know when that's going to hit. That's how MTV did all of its programming for its Basement Tapes. The other thing I would suggest is to do your own television show on public access with your band. It doesn't cost any more than a rehearsal session. Then you have a tape, and you can parlay that into other kinds of publicity, which would bring you more into the public eye. There are a lot of local cable shows, and local and regional publications do cover the smaller acts, but you have to create a reason for them to want to do you. If you have a television show or a radio show, at least you have made a name for yourself. You have what the industry calls "a

buzz." You can use that for people to be aware of who you are. Then you might get a story on the fact that you have a show. Crazier things have happened. Ask Wayne.

What's the best thing to send a publication to interest them in covering you?

A bio, a picture, and listings of upcoming gigs. It's great if you can find people to give testimonials. Let's say you played at the school dance. Get the band committee to say great things about you, and get a few of those together. They should say things like "Great dance tunes. The school's going to have them back again." That can go in a press kit, even if you don't have any stories about yourself. Make sure the information in your bio applies to your music, not to the color of your hair, or what sign you are. Talk about the direction of your music, the heroes you have, your future projects. Don't talk about your family life, where you were born, and what kind of car you have. If you're sending a photo, look at

by Joan Tarshis
.....

the magazine to see what kind of photos they have, and if you don't see any taken by someone's cousin of three people standing in front of a living room couch, get someone to take a better picture of you. Don't send in Polaroids; you can take a very nice 35 millimeter picture in front of a wall with good lighting. Above all, when you're sending stuff, you *must* determine that whoever you're sending your material to has that kind of a column, or listing. You have to get a hold of a list of publications and call them and say, for example, "Hi. I have an unsigned band. Do you deal with unsigned bands?" Find out if they deal with what you have, or, if not, if they will be in the future. Don't send a whole package, unless you know that people will deal with it. On the other hand, there is always somebody there who's interested in stuff like that. So when you call to find out if they cover it, make sure you ask whether someone there likes unsigned bands, even if they don't cover it. Then you can send it to that person. If they really have absolutely no interest, don't press the issue, because you'll lose it.

What's next?

The follow-up is the most important part. You can send out as much material as you want, as many times as you want, but if you don't call the person to make sure they've gotten it, you don't know for sure that anyone has seen it. It may have gone to the wrong person. Maybe the person you sent it to has left the job; maybe they died; maybe the jobs have changed. People rarely send things on. So it's very important to follow up for that one reason alone—to find out whether it got there and to the proper place. The other thing you can always use a follow-up call for is to ask what else is available within the publication. There may be columns that you don't even know of. There may be columns that are being planned that you don't even know of, and if you don't call, you'll never find out. Then you'll pick up the paper and say, "Gosh, I could have been in that."

What are some typical turn-offs that bands should try to avoid?

"Why won't you do it?" "Aw, come on, man. I can't get press any other way."

You can send out as much material as you want, but if you don't call the person to make sure they've gotten it, you don't know for sure that anyone has seen it.

artist is because you may be very nice and you may be very considerate, but the guy who just hung up gave them a guilt trip. Another reason that people accept a call from a party other than the individual, is because they then feel that artist thinks enough of him or herself to go out and get that kind of organization. It doesn't matter if it's your mother; they don't know it. Professionalism is the key here. Don't look at it as paying dues, because that, to me, is negative. Look at it as just the next step in the adventure, and the gathering of experience.

Do listings in the calendar sections count for anything?

Yes. It doesn't matter if you play at a school dance; that qualifies as a listing. Even if you put something together in a garage, that constitutes a reason to send a listing. If it's open to the public, let them know that you're playing. It's exciting to see your name, and it lets people know that you exist. They're not going to be able to write about you if they don't know that you exist. And since they don't really want to know that you exist, you have to give them a reason.

How about getting a mailing list?

They're great, but they're usually outdated the minute they're made. So, if you're going to use a mailing list, use it only for the name of the publication. Always call to make sure you know who you should send the material to, and that the address is correct. The other thing you can do on a grass-roots level is to hand out fliers at high schools. Slash Records would hire high school kids to put out fliers around schools. When you sell tapes at your shows, get the names and addresses of the people who buy them, then, when you do your next gig, you can send out a postcard and say where and when you're playing. That's how you get a following.■

Don't beg. No guilt trips. It will kill your life forever. Never ask someone if they're going to review your tape or show, because they don't like that. A good idea when you call is to make up a name. Tell them you're a press agent representing the band. The reason that they don't like to talk to the

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TUSH

As Recorded by ZZ Top
(From the album FANDANGO/Warner Brothers Records)

Words and Music by Billy Gibbons,
Joe Hill and Frank Beard

G5 3fr. G6 3fr. C5 3fr. C6 3fr. G7 3fr. D5 5fr. D6 5fr. C#5 4fr. G#5 4fr. A5 5fr. A#5 6fr. Ab 4fr. G 3fr.

Moderate Blues/Rock Shuffle ♩ = 144

Intro

Gtr. II P.M.

Yeah!

Gtr. I & II

Gtr. II

Gtr. I

P.M. 4 P.M. P.M. P.M. T P.M. P.M. P.M.

T 5 5 3 5 5 3 5 5 3 5 5 3

*T = thumb.

G5 G6 G5 G6

P.M.

I been up,--

T P.M. T sl. T P.M. P.M. P.M. P.M. P.M. T sl.

5 5 3 5 5 3 5 5 3 5 5 3

T T T sl. T T T T T Tsl.

1st Verse

Rhy. Fig. 1 G5 G6 G5 G6

sim.

I been down..

Take my word..

my way a - round..

T P.M. P.M. P.M. sl. sim. T T T

5 5 3 5 5 3 5 5 3 5 5 3

T T T sl. T T T (3) T T T

G5 G6 G5 G6 ^{③3fr.} G C5 C6 C5 C6 C5 ^{⑥open} E ^{1fr.} F ^{2fr.} F#

P.M.-----

I ain't ask - in' for much...

T T P.M.----- ^{let ring} P.M. P.M. P.M. P.M.-----

(9) 3 T 3 3 3 3 3 3 0 0 1 1 2 2

G5 G6 G5 G6 G5 G6 G7 G5 G6 G5 D5 D6 D5 D6 D5

P.M.-----

Hmm, hmm... I say, Lord, take me down - town...

T T T T T P.M.----- P.M.----- P.M.-----

3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

C5 C6 C5 C6 C5 G5 G6 G7 G6 G5 C5 C#5 D5 (end Rhy. Fig. 1)

I'm just look - in' for some tush! I been bad,

P.M.----- ^{sl.} P.M.----- P.M. P.M. P.M.

5 5 7 7 5 5 7 0 3 3 3 3 3 3 3 3 5 3 4 5

^{sl.}

2nd Verse
w/Rhy. Fig. 1

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

I been good... Dal - las, Tex - as, Hol - ly - wood!

T T T T T T P.M.----- P.M.-----

5 5 3 5 5 3 0 (0) 5 5 3 0

3 3 3 T ^{sl.} T T T T

G5 G6 G5 G6 ^{3fr.}G C5 C6 C5 C6 C5 ^{open}E 1fr.F 2fr.F#

I ain't ask - in' for much..

T P.M. P.M. P.M. P.M. T sl.

(0) 5 5 3 1 0 1 3 3 2 1 0 0

5 5 5 3 3 3 3 3 3 3 0 0 1 1 2 0

T T

G5 G6 G5 G6 G5 G6 G7 G6 G5 D5 D6 D5 D6 D5

Hmm.. hmm.. I say, Lord.. take me down - town..

sl. T P.M. P.M. T P.M. P.M. P.M. P.M. T

5 5 3 5 5 3 3 0 2 2 4 4 2 2 4 0

3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

sl. T T T T

C5 C6 C5 C6 C5 G5 G6 G7 G6 w/Fill 1 G5 C5 C#5 D5

I'm just look - in' for some tush! Yeah!

P.M. P.M. P.M.

5 7 8 7 0 (0) 5 7 8 8 7 5 3 4 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Fill 1

Gtr. III Eb9 D9

sl. sl.

5 6 5 5 5 4 5 5 5 5

G5

Gtr. IV

[illegible]

G5 G6 G5 G6 G5 G6 G7 G6 G5 D5 D6 D5 D6 D5
 P.M. P.M. P.M.
 12 12 12 10 10 11 10 11 12 10 12 10 11 12 15 15 15 15 13 15 19 15 13 15

C5 C6 C5 C6 C5 G5 G6 G7 G6 G5 C5 C#5 D5

w/Fill 1

Take. me back,

15 *sl.* 14~13 *sl.* 11~12 *sl.* 11~12 *sl.* 12~10 12~10 12 12 12 12 12 12 12~10 12~10 10~9 9 12 (12) 14 (14) (14)

sl. *sl.*

3rd Verse
w/Rhy. Fig. 1 (1st 11 bars only)

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

— way back home, — not by my - self, — not a - lone!

T P.M. T P.M. T sl. P.M. P.M. T sl. P.M.

3 5 5 3 5 5 3 5 5 3 0 0

3 3 1 3 3 3 1 3 0 3

T T T sl. T T T sl. T

G5 G6 G5 G6 ^{3fr.}G C5 C6 C5 C6 C5 ^{open}E 1fr. F 2fr. F[♯]

(Bkgd. voc.)...lone! I ain't ask in' for much.

P.M. P.M. P.M. P.M.

5 5 3 0 0 0 1 1 1 0 0
5 5 3 0 3 3 2 2 2 3 3
1 1 3 3 3 3 3 3 3 0 0 1 1 2 0

G5 G6 G5 G6 G5 G6 G7 G6 G5 D5 D6 D5 D6 D5

Hmm... hmm... I said, Lord, take me down - town,

I'm just look - in' for some tush!

Gtr. II

*Gtr. IV

Gtr. I

*w/slide.

Outro
w/Rhy. Fig. 1 (1st 3 bars only)

*Above pickups.

Resume Rhy. Fig. 1 (bars 5 - 10)

© open 1fr. 2fr.
E F F#

8va... loco

BASS LINE FOR TUSH

As Recorded by ZZ Top

(From the album FANDANGO/Warner Brothers Records)

Words and Music by Billy Gibbons,
Joe Hill and Frank Beard

Moderate Blues/Rock Shuffle ♩ = 144

Intro 2 N.C. G5 G6 G5 G6

mf *sl.* *sl.*

1st - 3rd Verses

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

sim. 1. I been up, (etc.) (etc.) (etc.)

C5 C6 C7 C6 C5 N.C. G5 G6 G5 G6

sim. D5 D6 D7 D6 C5 C6 C5 C6 G5 G6 G7 G6

sl. *sl.*

1. G5 D#9 D9 2. G5 Eb9 D9

2. I been bad, *sl.*

sl.

Guitar solo

G5 G6 G7 G6 G5 G6 G7 G6 G5 G6 G7 G6 G5 G#5 A5 A#5

f *sim.*

C5 C6 C5 C6 C5 N.C. G5 G6 G5 G6 G5 G6 G5 G6

D5 D6 D5 D6 C5 C6 C5 C6 G5 G6 G7 G6

1. G5 C5 C#5 D5 2. G5 Eb9 D9 *D.S. al Coda* *sl.* *Coda* G5

3. Take me back...

Outro

G5 G6 G6 G6 G5 G#5 A5 A#5

C5 C6 C5 C6 C5 N.C. G5 G6 G5 G6 G5 G6 G5 G6

D5 D6 D5 D6 C5 C6 C5 C6 G5 Ab G

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ZZ

Smoking in the Blues Museum

TOP

The idea of a blues resurgence comes

and goes with some degree of regularity.

Bonnie Raitt wins a Grammy and the blues

is back. John Lee Hooker wins a Grammy and the blues is back. Jeff Healey soars, Robert Cray swings, Eric Clapton releases an album, and the blues is back. But no rock band brings the boogie blues to the masses like that little ole band from Texas. Whenever ZZ Top hits the radio, the television, or the concert stage, with their twisted blue notes big enough and loud enough and somehow just right enough for everybody, another blues resurgence is upon us. While radio heads go for that 90's shine on the basic ZZ sound, and MTV freaks like their beards (and the leggy models in their videos), true blue fans of the guitar are more interested in those Billy Gibbons one-note squeals. Something of a modern historian of blues guitar playing, as heard on their *Greatest Hits* album. Billy always has one ear on the Victrola and the other on electronics. In this interview, we explored both parts of the puzzle that ZZ Top seems to have solved like no other band in the world.

Can we improve on the blues?

Let me borrow a Keith Richards quote. He said it may be the same three chords, but let's figure out a new way to present it. Just about the time you think it's all been done, then you say, "What about this way?" There is the possibility of endless variations on a theme that doesn't necessarily need improvement. We just scratched into the modern age of sounds, what is it and where it came from. Where the fun begins is sampling, sequencing, "piece-mealing" together overlapping stuff. Now it's any man's guess where it came from. The trick is, when you start combining and layering, will your equipment work when it's time to reproduce it live?

Can you still call this the blues?

We can be bold enough to say there is a certain fairness when you allow blues to be a changing art form. Yeah, there's a blues museum, but they leave the back door open so the fresh air can continue to breeze through. That's what's going on here. Let's lean on blues as that comfortable cornerstone, which we can spring forward from.

If blues is feel, speed seems to connote the opposite. Did you ever overplay? Were you ever too fast?

There are probably moments when you exag-

BY JOHN STIX



gerate. We can call it that now, but at the time you're going, "Hey man, I'm going for it." I certainly would not discourage reaching for it in any way. Let the player decide at a later date, "Well, did I reach the wall or what?"

It's part of your development. You may grow through it.

You're right. There's probably very few players who don't tend to stretch. I know as a band, the members of ZZ Top at one time or another have all stretched, which has made us reach a little farther.

You get to a point where technical dexterity may reach its brick wall, or there's only so much paper to write this many notes on, and you decide, "Could I say this a different way?" Then maybe it's a trend toward economy in playing, or a simpler statement becomes more appropriate.

Your playing style was well-formed on the first record. Do you remember when you first noticed you had a style?

In the beginning there was great frustration, waking up and going for a certain lick or trying to play some song. I remember marking the day, six months to the arrival of that first guitar, when I got through a whole song that I tried to

learn. It was a Jimmy Reed song. I often thought that six months was some kind of hallmark plateau. To be able to say "I've been working on this for six months, when is it going to come? When can I finish this song?" That's when it was.

Can you recall any other six month plateaus?

After that first tune, we had made it through three chords, and that's where it stayed.

With the huge acceptance of ZZ Top, have you ever thought of championing an older originator, like Johnny Winter did with Muddy Waters?

Muddy with Johnny was the real heart and soul of restoring that 40's and 50's Golden Era sensibility to blues. We should all have known it would have taken a guy like Johnny Winter, who had lamented the absence of that music for so long that he himself not only learned how, but took it to the streets and said, "Hey, this is what it sounds like." I've spoken with a number of people about that kind of approach. How do you regain ancient sensibilities and make it viable for modern music? It can be done, with Buddy Guy, for instance. There's a young guy in Arizona, Rainer Ptacek, who is from Berlin and who spent some time in Chicago. He plays stunning blues. He is almost doing it for himself. More appropriately, what player would benefit from a return to old sensibilities using modern approaches? Buddy Guy just came off the top of my head. I was with Dusty and Frank and we saw Buddy Guy playing. It was a while back. He looked with great mystery at his own guitar, at his own playing. He just exuded this feeling of 'how am I doing this?' It really drew you in. As one musician to another, we were right there, saying, 'how is he doing that?' During the course of the evening, he must have broken five or six strings, and he didn't even slow down. It didn't faze him; he just turned it up.

Have you ever done any guest performing like Johnny did with Muddy?

No, we've managed only to appear on our own stuff. It's a question of time. We've been referred to as tireless tourers. That has been the case. You're on the road, and then you prepare your material for the next record. You go in and make the record, and you're back on the road again.

Have you done much sitting in?

In the early days, that was all you did. You'd play your show on the weekend and then spend the rest of the week showing up with your buddies. Frank and Dusty and I talk quite frequently of the interplay between Dallas musicians and Houston musicians. We found it odd that they had a flourishing band in Dallas at the same time that my first band, the

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SMOKING IN THE BLUES MUSEUM

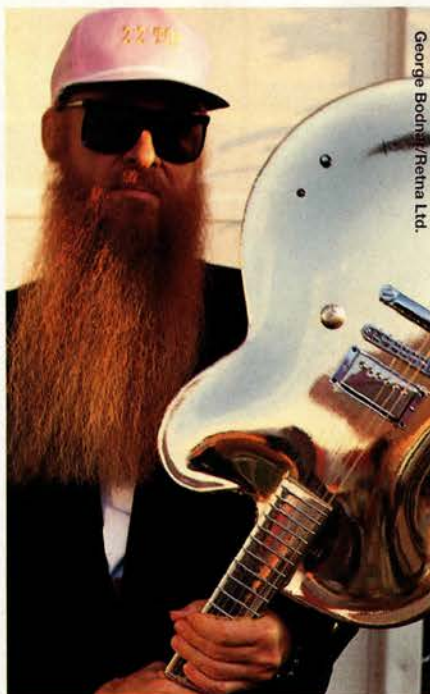
Moving Sidewalks, were going. We had heard of each other's groups, but we never saw each other perform, nor did we have an opportunity to sit in with each other's band. Of course, we decided to start one of our own. There was a tremendous amount of exchange in Texas.

What was your take on the British blues invasion?

In effect, they lit the fuse one more time. Without question, we picked up a tremendous amount of input and influences from the Rolling Stones, Cream, and just about every hotshot guitarist to have popped up from England. The great thing about coming up in Texas was we had access to hearing the originators. There's jokes now, with the current resurgence of blues interest, that people are discovering that there were other people besides the English guys that had written and performed a lot of these great songs.

How can you prepare to get that passion and lose yourself and play the blues in the studio, rather than just record the blues?

Go to Memphis. When the *Recycler* sessions were slated, we had done a bit of homework. We had rehearsed in California and prepared some other material in Texas. That way, when we did arrive in Memphis, we'd



George Bodnar, Retna Ltd.

There is a certain fairness when you allow blues to be a changing art form . . . leave the back door open so the fresh air can continue to breeze through.

have a few things ready to go. We did not count on beating the equipment truck's arrival by two days. But that's exactly what unfolded. We found ourselves waiting, and as our equipment was due to arrive and not there, we scrounged up, thanks to the help of a studio engineer and some other studio personnel, enough gear to set up in a room and play. I'm not sure if all of us wouldn't like to take the credit for having directed the *Recycler* sessions in this bluesier, rootsier kind of feel. It happened by accident. Being on Beale Street didn't hurt. The famous blues avenue was always alive with something funky on the street. It really changed the direction. We had some really different sounding music prepared for tracking. Instead, there were two days to kind of just be simple and relax. There was no pressure. The clock wasn't running. We just laid back and found ourselves doing what we felt more comfortable doing anyway. If anybody needs a nudge in that direction, take the time to get into what it is that you normally do before they hit the record button. Because there is a definite inhibiting quality about being out of a bar or club setting or a concert venue. You find yourself surrounded by four rather antiseptic walls that do not say, "Hey, relax."

Is there anything you do to put

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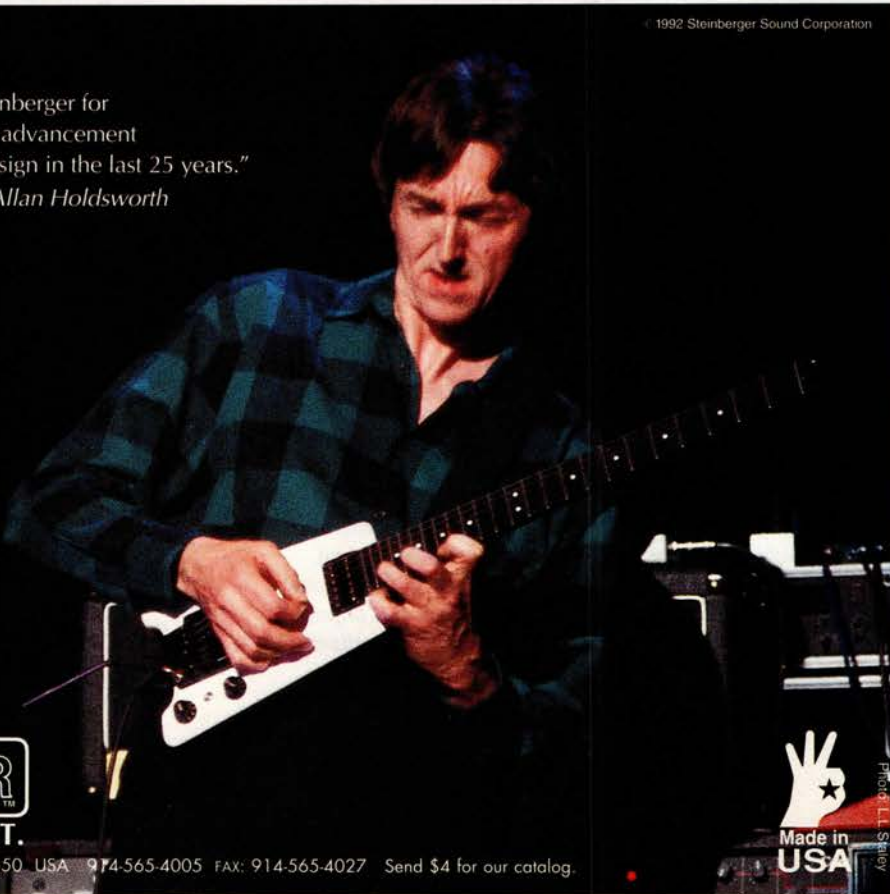
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down single-note lines?

The lead tracks come last. That's the easy part, because I've already had to try and second guess what notes Dusty and Frank are going to be playing. We try to do whole passes. The feeling seems to be more cohesive. Punch-ins are

more for the engineering acrobatics. If you can get it down in one pass, generally, it stands to reason it's going to have that cohesive factor.

Can you hit your squeal and pinch harmonics at will and hit pretty much what you're aiming for?

We can all sit here and say, 'At will I can call up any harmonic I want,' but, ...

Maybe you can aim at any harmonic you want.

There it is. I can aim at any harmonic I want. What you get is always a great surprise. That's probably one of the most unpredictable elements. I like the fact that you can aim at what you want and what you get is a gift.

What got you started with that?

Still wanting to take credit for these genius moments that happen by accident, I think it may have been playing with the pointy end of the pick and then one day, by accident, playing with the blunt end. Your thumb slips off a little bit and then you say, "What was that?" It added that certain element of surprise. I think the first recorded reference was "La Grange." It's all over that track. Sometime before that, they started happening by accident, and I said, "I wonder if you could actually learn to do one of those crazy things." Now, it's evolved into another technique.

Do you like to do it with a certain tone to coax them out?

The Fender ones tend to be of the higher register. The humbucking, you can really get some rich, nasty ones that might be of a lower register. That's the only distinction I can readily make.

Do you really play with a peso or a quarter for a pick?

Up until recently they were convenient when you could get 'em. We tried everything. After a while, it was a Mexican peso, and then, unfortunately, our most recent approach to technique has been a little rougher, and the serrated edge to a coin will wreak havoc on a set of strings. It's not uncommon to just buzzsaw right through your first three strings. I've gone back to a heavy gauge pick, out of con-

sideration for the guitar strings. Playing with a quarter is like playing with the blunt end of a pick. It's got this rounded edge.

What are the advantages and disadvantages of a trio?

Fortunately, Frank and Dusty know each other like a book. They can provide such a working bed that I can jump around with a kind of comfort. On the other hand, everybody is pumping 100% of the time. The immediate goal of the trio is how are you going to make it not sound spare. It just requires a tremendous amount of motion and a tremendous amount of playing to fill up the hole.

Yet nobody overplays.

True, there is again that sensibility toward simplistic approaches to composition and delivery. In a sense, turn around that dilemma of how do you not sound spare and say, "How do you sound full?" A lot of times, it's the simpler things that provide a steadier or heavier bed to work on top of. There's only three of us, so we've got to play 100%, but on a good night, or during those special moments, a trio becomes a four piece band with the arrival of Mr. Time. We refer to that edge when everybody is on the money, on the beat, and Mr. Time shows up to be the fourth member. That itself pushes the feeling into a bigger space. If it's not on time you feel it, and it shows up in the form of a thinness.

How often does Mr. Time show up in a concert?

We used to ignore him. We tried to analyze why certain nights felt better than others. It all came back to that simple reality. Tempo is a concept with reason. There is a purpose to playing on beat. There is a sense of trust, a sense of feeling. You can count on it.

I'm surprised you've never had a live album.

We did a half live album, *Fandango*. The first side was cut in New Orleans. That goes back to '74. Since then, we have not done a live album. There are some live tapes that have yet to be issued. But we're still such a live band. Even during this last go around it was a lot of live playing. We had left that stifling condition where the guitarist is in one booth, connecting with a headset to the other booth, where the isolated bass player may live. This time, we just crammed everything together and you're playing looking at one another.

How did you decide you wanted to try the isolation booths in the first place?

At the time I guess it was the latest and greatest studio technique that everybody thought we had to do. Let's get a better tonal quality by having more control over separation. But as things evolve, you do get to exercise a few choices. If you want

Continued on page 158

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THE INSTRUMENTAL WAVE~PART 2

Continued from page 30

jam sometimes, too, but he's a little out of my league. We'll even put a movie on and practice together, but after a while, I just hang my head down and give up because Steve's so scary on the guitar.

MARC: I feel more pressure from myself. I get restless if I stay with one thing too long because I was raised listening to classical, folk, rock, bluegrass, and I discovered the beauty in all that stuff. So I want to explore all that music under one roof on each successive project.

JENNIFER: I haven't had to deal with that kind of pressure since this is my first album, but by the time of the second one, guitar players probably will be saying, "Okay, we've devoured the last record, so what do ya got now?"

How does the emotion factor fit into your style?

LANNY: Feel is always number one. I'd much rather listen to B.B. King or Stevie Ray Vaughan than fast stuff. Speed is important, but it's just another technique. I actually have to work on my wrist vibrato more than chops, though I've developed a new picking style to help with the fast stuff. Instead of keeping my hand real loose, I close it up a little more, like Django Reinhardt. I saw his picking hand in a picture and I've found that using that grip works great for any style—rock,

jazz, country, or whatever.

JEFF: When I'm sitting on the couch watching TV and no one's around, I just go "Brrrr," playing the fastest, stupidest arpeggio chops I can, because it keeps my hands together and it's good to know that you have the resource of speed if you need it. But the minute I plug in, I start thinking about feel.

DAVE: You should have a combination of feel and technique. I've seen players with all kinds of tapping and hammering chops, but that doesn't mean anything unless it's part of a well-structured song. A lot of my flashy stuff comes from Van Halen, but when I was younger I listened to Lynyrd Skynyrd and Jimi Hendrix, so I guess their bluesy sides rubbed off on me.

MARC: I balance it instinctively. I do short bursts of speed and then lay back. That's like a comic who delivers a hilarious joke and then gives you a few amusing lines to keep you chuckling, but then will zing you with another great one. It's a question of pacing. You have to know when to deliver the punch line at the right time, and that comes from experience. Generally, men are more impressed by a player's cerebral techniques, while women go for the emotion of singers or horn players. It's a yearning thing. So I decided to put more emotion in my music and, as a result,

more women come up to me and say they like my stuff. To achieve that technically, I got into the whammy stuff, mostly from hearing Jeff Beck's "Goodbye Pork Pie Hat"—after that, I had to get a bar.

DAVID: I think speed and feel are both important, though I don't think that just because someone plays fast, they don't have feel and if someone plays one note per measure, then they have it. I think it's whatever the particular piece calls for. Right now, there's a back-to-roots thing going on and I'm really against that line of thinking. Hopefully, as a musician, you want to improve and not go back.

What's the worst mistake an instrumentalist can make?

MARC: I've heard a lot of instrumental stuff where there's an arbitrary chord progression that repeats, and then the guitar player is just wanking off on top of it. It's like they're not saying much at all and just spinning their wheels. There's little or no content.

DAVE: Showing off with fast runs and hammer-ons all the time turns a lot of people off. But I think journalists in England dislike speedy players because when they tried to learn guitar as kids, they couldn't do it nearly as fast [laughs]. But seriously, one should try not to be overly obnoxious with the gui-

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ROUNDTABLE '92

tar and instead concentrate on the music a little more.

JENNIFER: I think it's not listening to yourself and taking the advice of too many other people instead. It seems that everyone has an opinion on how your music should sound and with all this barrage of info, it's hard to keep your head focused and clear. I do it by being a demanding person. I basically have a real aggressive personality and can mow down anybody who wants to change my music. You have to have confidence in your musical vision or others will come in and trample on it.

Is there an advantage to home-recording vs. a pro studio?

JENNIFER: I think a home studio is more relaxed, and I did all my demos and some album tracking in one. Even after I got into Mike Sembello's studio, I learned how to engineer a bit, so I could kick everybody out and play for ten hours. It's an ideal way to record.

MARC: We did mine in my producer Kevin Gilbert's apartment. We did the drums in a big pro studio, but everything else was in Kevin's living room. The guitar amp was in the kitchen and another was in the bathroom, so we had to be creative. We got into the *Sgt. Pepper* mentality and figured, "Well, if George Martin could do it with four tracks, we can do this one in an apartment."

DAVID: Unless you're Steve Vai and have great equipment in your basement, you have to go to a real studio. I've cut some of my album's guitar parts at home, but they always seem to sound better when done in a real studio. The time/money factor of doing it at home is significant, but the sonic differences make pro studios a better choice. What I do is demo everything out completely at home, transfer it to twenty-four track at the studio, and then just replace the parts.

What gear did you use in your recordings?

MARC: I used some of Steve Vai's stuff, believe it or not. I also borrowed some amps from a music store. But usually, I play through a Yamaha T100 amp and one of their cabs with a Yamaha Pacifica guitar. I use a lot of guitar synthesizer, too.

JEFF: I'm still using the archtop Hamer Jeff Watson models with the 27-fret necks, a tunable TP-6 tailpiece, and a single-coil in the front and a Duncan Jeff Beck in the back. For acoustic 12-string, that's an old Guild and for classical, I have a handcrafted Nova. There's a big Takamine six-string, too, that's great. For amps, I have a old HiWatt 100-watt, a Marshall 4x12, a Boogie Mark-IV, and the new Ampeg Lee Jackson model for solo stuff. All the

effects are done afterward.

LANNY: I use Carvin and B.C. Rich solidbodies, an old Gibson ES-175, and Gibson and Taylor acoustics, among others. The amps are mostly Peaveys and Soldanos, and there are all kinds of effects.

DAVID: B.C. Rich guitars through Lab Series 100-watt heads and Marshall cabinets. For effects, I use an ART processor and an old MXR Pitch Transposer, which I love. Michael Harris uses Hamer guitars through Ampeg heads and Marshall cabs.

DAVE: I did all the guitar parts with my trusty Jackson Soloist Custom. I love Jacksons because they're so fast—they don't even need to set them up for me. I used a Washburn EA-40 steel-string and an EC-41 for the classical tune. The amp was a Carvin X100 head through 50-watt Marshall cabs. I would have ordered Carvin cabinets, but I'd have had to pay too much in customs. For effects, it was mostly just a ProCo Rat distortion and a Digitech GSP21 set at about 400 milliseconds for the echo lines in "Andromeda."

JENNIFER: I used everything from a Boogie to a Carvin to Roland and Digitech digital preamps. I also had Ibanez guitars, Digitech Whammy pedals, and I generally recorded dry and put the effects on later.

Is it possible to make a living as an instrumentalist, either by recording or touring?

DAVID: Well, I'm fortunate enough to be a partner in Leviathan Records, so we make sure to put ads out and do enough radio and press publicity to let people know about our music. As a result, we're probably one of the most played bands on metal radio in the country. Then again, we're booking a tour for Chastain-Harris, and a lot of clubs are afraid because it's an instrumental act—though there is a hardcore following for instrumental guitar music. Touring as an instrumental act is slightly harder than with our vocal acts, but having two guitar players is a plus, plus we have a vocal band opening up. Our audiences aren't just guitarists, either—we get lots of metal fans, too.

LANNY: I think it's possible to make a living, but it's not easy. I think one of the greatest crimes I've seen is Allan Holdsworth, who one of the best musicians in the world, but the guy struggles to get by. Allan is the epitome of an artist, but he's his own worst enemy because he won't compromise his music and that affects your ability to make a living. I've struggled, myself, and sometimes I still do—it's definitely not an easy street. But the more you establish yourself and your

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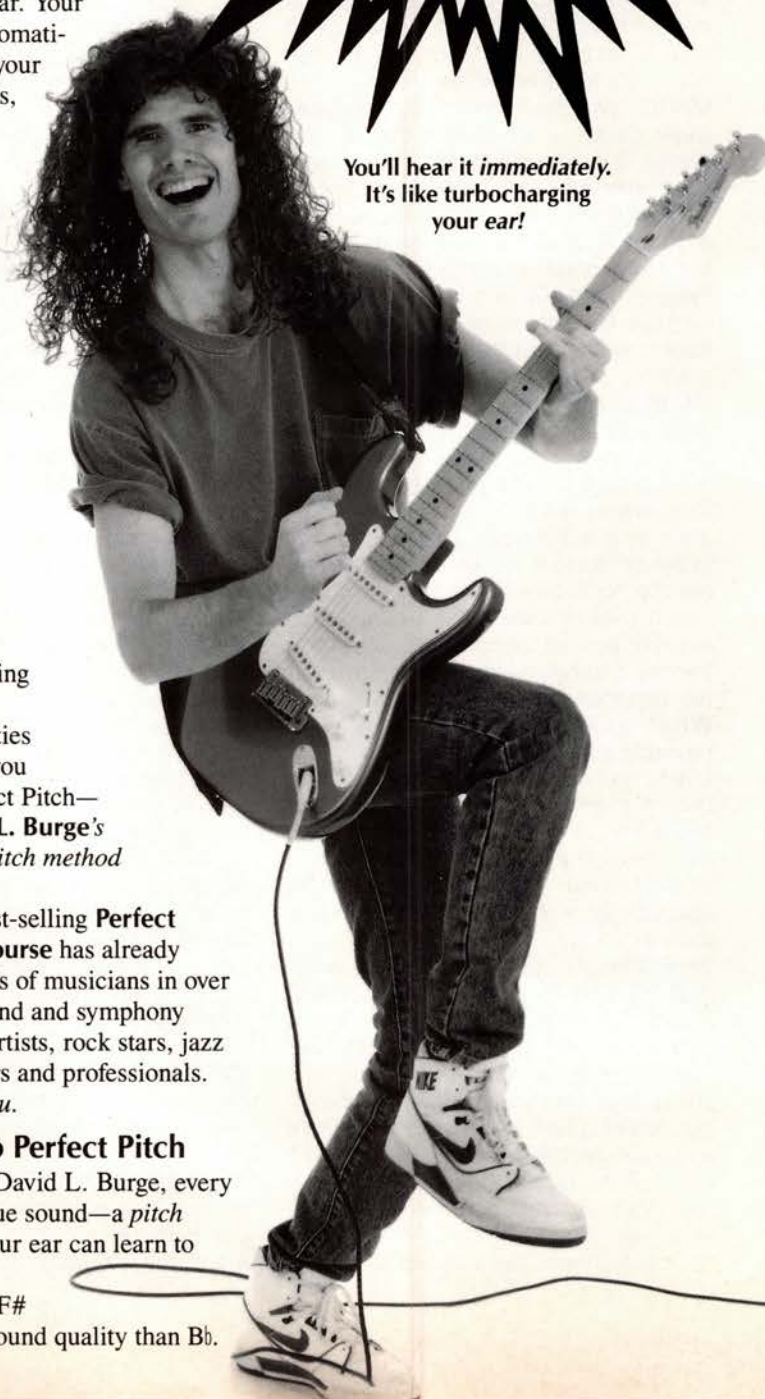
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THE INSTRUMENTAL WAVE`PART 2



Dave Shorman

unique style, the better it gets.

JENNIFER: It's very difficult to make a living in instrumental music, but it is possible. It's like jazz, where 99% of the musicians can't make a living, but there's this 1% that everybody looks up to. I play it because I'm not into music for the money. I'm hoping to make some, but that isn't topping the list for me. My album is mostly a musical statement about who Jennifer Batten is and what she can do. So at this point, I'm shooting for the stars.

What is your next project?

JEFF: I have a vocal band right now. I've got Derek St. Holmes, who used to

sing with Ted Nugent, Carmine Appice on drums, and Bob Daisley, who played bass with Ozzy, Gary Moore, and Yngwie Malmsteen. We don't have a name yet, but we're going to do a record together. And I still want to do instrumental records—as many as my contract will allow.

JENNIFER: I'm getting a vocal band together that, at this point, is tentatively called Medusa. We're a full-on rock group and, now that you mention it, we have our first gig this week!

MARC: I'm writing for my next record and I'll start touring in May. The record is doing really well in Europe, so we'll probably tour overseas, too. I also want to get more into movie and TV soundtrack work in the future, but overall, I did *EE Ticket* just to prove to myself that I could make an entire instrumental album that wouldn't bore people. In the future I may sing.

DAVID: First, Chastain-Harris will tour, and then we'll probably each do new solo albums. But I've always enjoyed playing with other guitar players, so I'm sure Michael and I will work together again in the future.

LANNY: I have a Christian metal album out with Magdallan, which shows more of my rock chops, and then I'm doing an acoustic instrumental album with a group called Micro Shack. And later this year I'll

do my next solo album, which should be a little more focused and bluesy.

DAVE: My next album will be a full band project with Thomas Brache on vocals, and I've already come up with some material. I was going to do an album with Ian Gillan, but the producer they got basically hated my playing and everything I stood for. He was into the bluesy '70s thing and wanted to get a "Ritchie Blackmore Part 2," so we parted company. He also sacked Neil Murray because he used his fingers instead of a pick, so I got Neil to play on my album, which was the one good thing to come out of it.

Okay, now here's the \$64 question: What is the best instrumental album ever made?

MARC: *Blow by Blow*, by Jeff Beck. Nobody to that point had ever done a guitar album like that, and it worked on every level: songs, solos, production, arrangements. It set the standard for the instrumental guitar recording.

JEFF: My favorite is Steve Morse's *High Tension Wires*. There are so many classical, 12-string, and Scottish-sounding things on there that really reflect his personality, plus he also goes through so many shades and colors that you never get tired of the music. I was around when he was making it, so that was pretty cool, too.

DAVID: I can think of two "best" albums. The first is Bill Bruford's *One of a Kind*, because Allan Holdsworth plays so incredibly well on there, and the other is the Mahavishnu Orchestra's *Inner Mounting Flame*, with John McLaughlin. That was a really influential record on me and a lot of other people.

LANNY: I really like *Unsung Heroes*, by the Dregs, because Morse plays in so many styles on that one record. I also like his *High Tension Wires* and the first album by John McLaughlin and Shakti. You can't go wrong with Morse and McLaughlin, that's for sure!

DAVE: Allan Holdsworth's *Road Games* is pretty great, and so is Joe Satriani's *Surfing with the Alien*. I'd also have to put Yngwie Malmsteen's first album in there, because it was really the beginning of a whole new style of rock playing.

JENNIFER: Jeff Beck is on the top of my list, so I'd have to say both *Blow by Blow* and *Wired*, since they had such a tremendous effect on me. I learned every solo on those records and played along with them for years. The best thing that I got from doing that was playing the ballads "Cause We've Ended as Lovers" and "Goodbye Pork Pie Hat," because they taught me how to bend strings and get a good vibrato. A lot of his tones on there are still mystifying to me, but I guess that's just a part of Beck's magic. ▀

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Thrashing the I

BY PETE PROWN

"We're not trying to change the world or anything, but we want to sing about important current issues like government corruption, racism, and the political reforms we need, rather than about getting blasted on beer or taking some pretty girl out on a Saturday night," growls Corrosion of Conformity guitarist Pepper Keenan about his band's ferocious new album, *Blind*. "But instead of using folk music or something else mellow to get our message across, we get off on the wild energy of metal, thrash, and punk. I guess that's why our album is so heavy."

Thus armed with politically-charged lyrics and a guitar attack immersed in the metal medievalism of Black Sabbath and Deep Purple, Corrosion of Conformity is currently generating a considerable buzz among music insiders, especially in light of the arrival of their long-anticipated third album. Formed as a punk act ten years ago by guitarist Woody Weatherman, C.O.C. cut two records and a pair of Eps during the 1980s, each beset by revolving personnel changes. The recent additions of a second axeman, Pepper Keenan, and singer Karl Agell, have stabilized the line-up and given the Raleigh, NC-based group just the right kind of muscle to bring their music to the masses. From the hypnotic Mid-Eastern flavors of "Mine Are the Eyes of God," to the reactionary anti-establishment anthem, "Vote with a Bullet," C.O.C.'s penchant for metal-with-meaning is finding new fans every day among discerning guitarists.

Where many other speedcore-styled pickers are trying to bring the techno-flash of fusion and Bach 'n' roll to the mosh set, Keenan and Weatherman are advocates of primal axe-scream therapy, drawing on vintage metal and the proto-punk heritage of MC5, the Velvet Underground, and Iggy & the Stooges, and then converting those influences into a sound that borders on pure sonic violence.

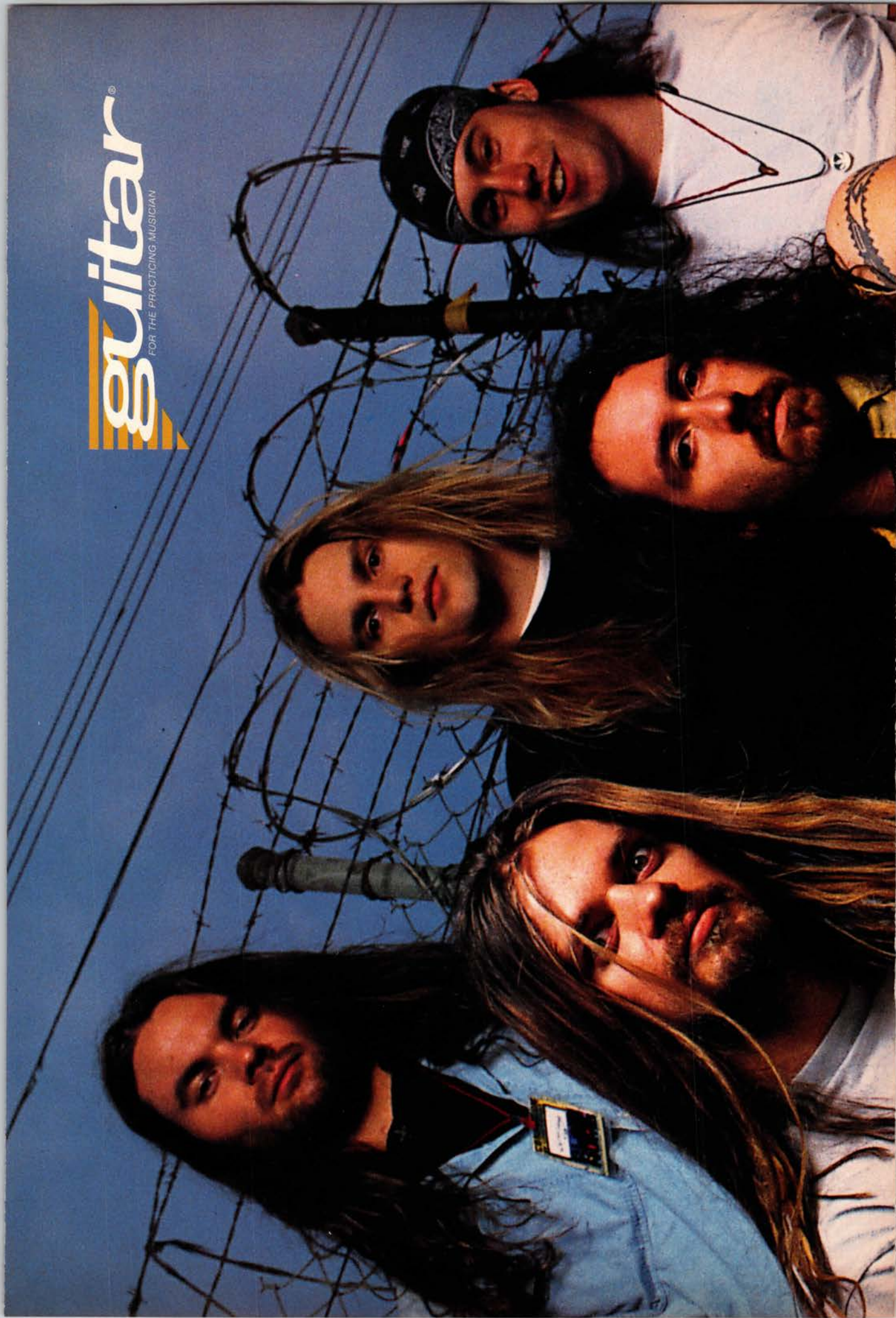
"Once upon a time, you could say that we were a real punk band, but that's only because it was all we could play," laughs Weatherman. "Back then, we were into Black Sabbath, Deep Purple and all the great '70s metal stuff, but it was bands like Black Flag, Discharge, and early D.C. hardcore that helped us focus our music. Sabbath is still my favorite band and all those old heavy records are still amazing to me. If you listen to our first album, you can actually hear all the sped-up Black Sabbath riffs. The San Francisco groups like Metallica, Slayer, and Megadeth came later for

me. Guitarwise, I'm drawn to the simple, almost sloppy players who are into the music just for the sake of doing it, like Sabbath's Tony Iommi and Greg Ginn from the Flag. Guitarists who sit around and practice for eight hours a day are fine, but I don't get the same positive vibe from them. I prefer the whole 'noise' thing, and players like Neil Young, who was, to me, the first punk rocker."

Keenan adds, "Robin Trower is one of the greats and I dig Dave Chandler from St. Vitus. Like Woody, I was into Sabbath and Purple, but I especially get into 'feel' players who really mean what they play, like Stevie Ray Vaughan. I don't practice, although I do play all the time, and, as a team, I think that Woody and I work together pretty well. To tell us apart, you have to know that Woody has that great vibrato, while my leads are more melodic and smoother. Rhythmically, we have more similar styles, and on the record we spent a lot of time making sure our chord riffs



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locked together in perfect unison. We wanted it real tight, even on 'Vote with a Bullet,' which has six rhythm tracks. That song also shows off our lyrical side and it's getting a lot of attention right now because of the upcoming elections, but C.O.C. has always been politically motivated. Just listen to the *Animosity* album from '85—'Vote with a Bullet' is really just an extension of that. When I wrote it, I first came up with this riff that was as heavy as lead and then Karl came up with the title. Then, when I completed the lyrics, it became such a mean, no-holds-barred song, that it's now one of my favorites. Our audiences are really starting to get into the message of our lyrics, too, even though we play so loud."

Lyrics are not the band's sole strength; the quintet achieves a level of creative thrash composition on *Blind* that's rarely rivaled by other current acts. On a number of tracks, the band uses the recording studio almost as another member of the group, as in the ghostly overture "These Shrouded Temples," and the Fripp/Belew-styled harmonies to "Shallow Ground."

"Me and Pepper are self-trained musicians," says Weatherman. "I learned how to play mostly by just jamming with the band. I bought an amp at the same time our drummer Reed bought his kit, and we just basically sat in his bedroom learning punk and hardcore covers, just basic barre-chords. We used to be a one guitar band, until Pepper came up from New Orleans to audition for the singer spot. Fortunately, he dragged his guitar along and we realized how great it would be to have a second guitar in there, especially live, where you can stretch out and do more things. I think my only saving grace as a lead player is my vibrato, which is real sinister-sounding, like Iommi's—Pepper calls it the 'vibrato from Hell' and you can hear it pretty well in the last solo to 'Mine Are the Eyes of God.' The leads in 'Buried' are three takes that are mixed together and the ones in 'Great Purification' are also off the top of my head, but a lot of the other breaks are worked out beforehand."

In the studio, me and Pepper used the same old Gibson SG guitar and Mesa/Boogies because they sounded the best. To get different sounds, we did

a lot of experimentation with different miking techniques. For our main power chord sound, we built pyramids of these sound-absorbing cylinders, spaced them around the amps like a wall, and stuck a little mike inside, right in front of the speakers. Then we cranked it up. We did almost the whole album like that, and, aside from the CryBaby parts, the only effects are a slight chorus on some tracks and a little 'verb here and there. But overall, it's really dry, which I think makes for a more natural and organic sound."



Mark Leialoha

While Weatherman may be C.O.C.'s Cro-metal guitar expert, Pepper Keenan is the one largely behind writing the ungodly power riffs that haunt the album from start to finish. Not surprisingly, he regards his instrument more as a tool for songwriting and personal expression, than as a way to win glory as a guitar

Lead guitar isn't really a priority with either one of us. We just use it to complement the whole song.

hero. "One of the things I do best on my axe is to come up with really killer riffs and progressions," explains Keenan. "The easiest way for me to do that is by jamming with a drummer for three hours or so and letting the tape roll. I usually have a mood in mind for a song that I'm working on and then we mess around for a while, changing it around, until it becomes something really rockin'. Looking back on the album, I like my solo in 'White Noise' the best, because that's where our producer taught me

how cool it is to bend the hell out of a string for an entire lead. I also did the wah-wah parts on 'Painted Smiling Face,' and that's probably the only effect I used. And for that spacey intro to 'Shallow Ground,' I first tried recording it with an acoustic, but I couldn't stand that, so I did a clean track with chorus, and that was also too contrived. Finally, I plugged the SG into my Boogie's clean channel, cranked it to ten, and it sounded real nice and crunchy. The harmonies in the background are six guitars stacked on top of each other. It wasn't struc-

tured—after about three layers, I began just popping in weird random notes that sounded right and it came out totally cool. I'm happy with the way all the guitars came out, because I broke my hip diving off a stage about two weeks before we went into the studio, and had to cut all my parts from a wheelchair!

While Keenan may be staying out of the mosh pit for now, his band is getting more confrontational in its politics, primarily by taking part in the Rock The Vote campaign, which urges young people to register and vote in the '92 election. To coincide with this, Corrosion of Conformity has issued a video of "Vote with a Bullet," as well as a five-track Ep under the same name. As Weatherman points out, their message isn't about whether he or Keenan is the better lead player, or who can play a faster arpeggio. It's about making a concrete musical statement, backed up by their personal convictions.

"I know this isn't a popular ideology right now, but in truth, lead guitar isn't really a priority with either one of us.

We just use it to complement the whole song. When we do solo, we try to avoid too many effects, as well as all the tapping and whammy stuff, because we want our guitar playing, and, in fact, the whole album, to sound timeless. That way, in five or six years, *Blind* won't sound like just another heavy metal record from 1992. It'll sound like us—which is the goal of every band that wants their music to last longer than only a few minutes on the radio.

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by Pete Prown

he origins of heavy metal are diverse and colorful in scope, having roots in everything from 50's blues and rockabilly, to the British Invasion pop of the Beatles, the Stones, and the Who, to Jimi Hendrix's sublime psychedelic blues. But if you had to nail down one act as the most important harbinger of this new sound, it would surely be the Yardbirds, England's legendary pop export of the mid-'60s. Though the band didn't actually play any authentic hard rock until near the end of its days, over a span of five years, from 1963-68, they transformed basic blues riffs into a progressively more complex, aggressive, and, if you will, "heavy" style of rock 'n' roll, in effect laying the foundation for that which we now call heavy metal. Naturally, this was further amplified by their remarkable guitar players, who happened to be

none other than Eric Clapton, Jeff Beck, and Jimmy

Page.

And while these guitarists went on to greater fame after they left the band, without their crucial early experiences in the Yardbirds, the world may never have heard from such venerable rock institutions as Cream, the Jeff Beck Group, Derek and the Dominos, and, of course, Led Zeppelin.

ERIC CLAPTON-JEFF BECK-JIMMY PAGE



London Features Intl.

inside & out

ARDBIRDS



THE YARDBIRDS

Like rock 'n' roll itself, the Yardbirds came primarily from a blues background, drawing energy from the widespread rhythm-and-blues revival that was going on in England at the beginning of the 1960s, itself a spin-off of the "trad jazz" or dixieland boom of the '50s. During the early years of the revival, the Rolling Stones were the hot band on the London blues beat, pulling in screaming young fans to their regular gig at the Crawdaddy Club, while for the more discerning blues enthusiast there were quasi-traditional acts like Alexis Korner's influential Blues

Incorporated, and Cyril Davies' R&B All-Stars. It was in this context that the founding members of the Yardbirds—Keith Relf on vocals and harmonica, bassist Paul Samwell-Smith, rhythm guitarist Chris Dreja, and drummer Jim McCarty—began their careers, playing with the Country Gentlemen, Surbiton R&B, and the Metropolis Blues Quartet, all local r&b units. When they all finally united in May, 1963, their original plan was to pursue an acoustic blues format, but after witnessing the wild public response that the electrified Rolling Stones generated at the Crawdaddy, the fledgling teen bluesmen decided to buy themselves electric instru-

ments. To be hipper still, the group then changed their name from the Metropolis Blues Quartet to the more c a t c h y Yardbirds, after first considering such enchanting band monikers as Dust, Mud, and Cornball.



SLOWHAND STEPS OUT

During the summer of '63, the London blues scene took off and the Rolling Stones gained enough momentum to break out of the city. To keep pace, the Yardbirds, along with original lead guitarist, Anthony "Top" Topham, began rehearsing at area hotels, finally making their public move with gigs at the famed Eel Pie Island Dance Hall, among other venues. The rising success of the Stones also rubbed off a bit on the Yardbirds, who now took up residency at the Crawdaddy Club (really the back room of the Station Hotel) when Mick Jagger & Co. moved on to bigger things. Giorgio Gomelsky managed the Crawdaddy, and, after seeing the Rolling Stones roll away from his grasp, he was eager to sign the Yardbirds under his exclusive management. With Gomelsky's guidance, the band was soon playing all over the London area, but personnel problems arose when "Top" Topham's parents wanted him to return to school, causing him to leave the band in October, 1963.

To fill the void, the remaining Yardbirds looked to Eric Clapton, then a player on-the-rise with the Roosters, and, briefly, Casey Jones and the Engineers. With the Engineers headed nowhere fast, the 18-year-old Clapton accepted their invitation, and soon fit right in with the Yardbirds' tastes for blues purism, snazzy Mod clothing, and a pop form known as the rave-up, which consisted of rhythmic patterns that built up in speed and intensity to a frenzied exploding point (much like the popular frat-rocker, "Shout"). It was also during his early days with the Yardbirds that Clapton earned the nickname "Slowhand," which was partially a pun on his fretboard agility. It is also derived from the fact that the guitarist used very light gauge strings on his guitar—often a Fender Telecaster—which he frequently broke during gigs. He would then have to change them onstage, while the audience would engage in a slow hand-clap during the tedious process, hence the friendly tag. Interestingly, as a soloist, Clapton did not immediately rise to the

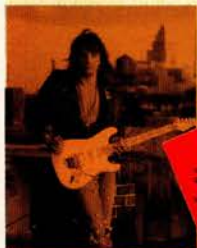
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Guitars

virtuoso levels he would later in life. In fact, in Chris Dreja and Jim McCarty's insightful memoir of the band, *Yardbirds*, there is a description of the young guitarist actually avoiding leads early on, and sometimes even standing behind his amp during gigs!

Aside from recordings made in December '63 at the Crawdaddy Club (some backing American bluesman Sonny Boy Williamson), the Yardbirds' first major release was made at an early 1964 show at the Marquee, eventually released as the LP, *Five Live Yardbirds*. Here, Slowhand can be heard using bluesy bends and Chuck Berry-styled doublestops in his breaks, but sonically he is still employing the glaring clean guitar tone of the day. Therefore, aside from any historical interest or appeal these records may have for fans of early British blues, E.C.'s playing here will likely be a disappointment to fans of his later work. Far better guitar performances came in the Yardbirds' early singles, like "A Certain Girl" (the B side of "I Wish You Would," released 7/64), which shows the guitarist using an early fuzz unit of some sort to create buzzing rhythm riffs and a stinging blues break in the middle. Their next release, "Good Morning Little Schoolgirl," has an even better solo that's imbued with a fat, overdriven tone, but it's on the flipside

of that single that the young picker really came alive—just about halfway into "I Ain't Got You," Clapton explodes with a 30-second lead full of red-hot bends and a reasonably solid wrist vibrato. Without a doubt, this is the guitarist's first great solo on record.

In late 1964, manager/producer Giorgio Gomelsky began taking the Yardbirds in a more commercial direction, picking "For Your Love," a minor-key pop number with harpsichord and bongo parts, for their third single. Though Clapton played on the boogie-woogie midsection, he quit the Yardbirds during the session, apparently disturbed at the band's drift away from the sanctity of the blues. Fortunately, Clapton's exit was not a bad move for either party: within a few months, "For Your Love" became the Yardbirds' first international hit, while the guitarist joined John Mayall's Bluesbreakers to become "God," as he would later be known. One unintentional

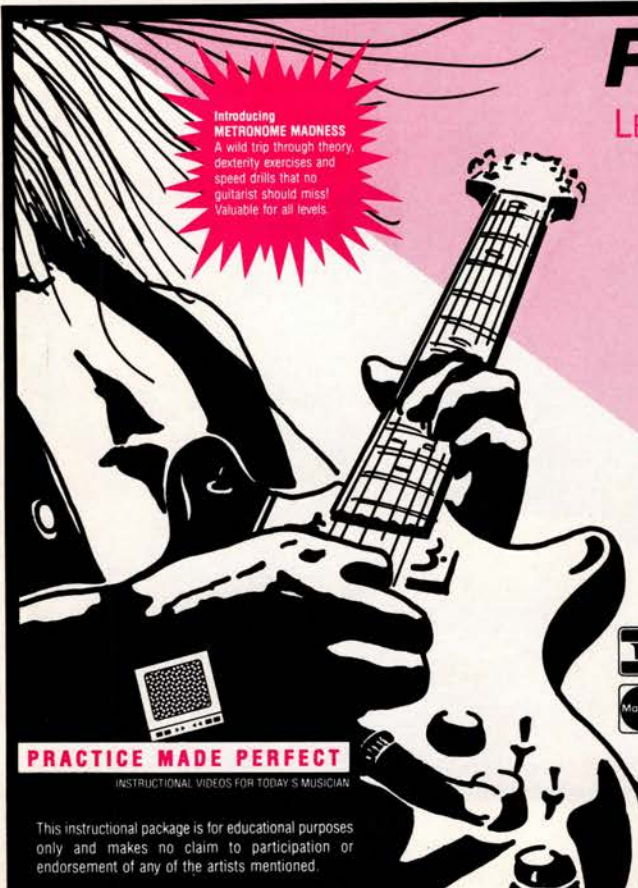
parting gift from Clapton to his Yardbirds fans was the B side of the "For Your Love" single, a bluesy instrumental called "Got to Hurry." Two versions of the song exist, but one features a thickly distorted lead riff and muscular blues solo, which, considering the December 1964 recording date, also makes it a rock guitar performance well ahead of its time.

**Clapton
avoided leads
early on,
and sometimes
even stood
behind his amp
during gigs**

JEFF'S BOOGIE

With "For Your Love" now a transatlantic hit, the Yardbirds' American record company, Epic, compiled several of the band's U.K. singles and an Ep into the stateside album, *For Your Love*. However, rather than crediting the now-departed Clapton for his tracks on the record, the album's

cover instead included a photo of a suspicious-looking character seated at a piano. This, ironically, turned out to be the band's new guitarist, Jeff Beck, who had joined up in March, 1965. Initially, the Yardbirds had asked well-known stu-



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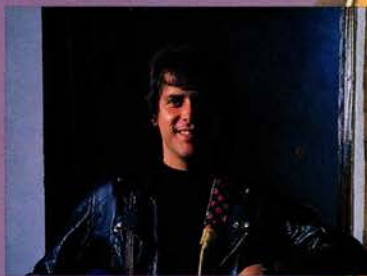
dio ace Jimmy Page to fill the vacancy, but with sessions aplenty, he declined and recommended Beck, who had been gaining a reputation for his hot riffing with a Richmond blues outfit called the Tridents. As was quickly evident, the newcomer's playing style was wholly unlike Clapton's. Where Slowhand was more of a blues purist, Beck's r&b orientation—itsself indebted to Chicago wildman Buddy Guy—was deeply intermingled with the flashy picking of rockabilly cats like James Burton and Jeff's hero, Cliff Gallup (from Gene Vincent and the Blue Caps). Furthermore, under Beck's bombast, the Yardbirds acquired a tougher, leaner sound that relied heavily on the guitarist's ability to draw a strange new tone called feedback from his guitar, which early on was usually a Fender Telecaster or Esquire. Overall, the Yardbirds with Jeff Beck sounded like an entirely new band.

Pop fans got their first taste of the 21-year-old's fretboard finesse on the '65 single, "Heart Full of Soul." The band had first tried to cut the track's central melodic motif with a real sitar player, but when the Indian musician couldn't get a handle on the 4/4 groove, Beck stepped in to play the exact same lines on his Tele, infusing them with a clever sitar-like vibrato effect enhanced with scratchy fuzztone;

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he also adds a short but tasty solo (this track is also important because it is one of the first pop singles to use elements of Indian

music, predating the Beatles' "Norwegian Wood" by several months). The Yardbirds' next single, "Evil Hearted You," broke more new ground with its spooky minor-key flavor and Beck's 007-like guitar intro, fast pull-off licks, and greasy slide break. Its flip-side, "Still I'm Sad," was even weirder, deriving its vocal melodies from medieval Gregorian chants. This fresh creative burst from the band also coincided perfectly with the rise of "Swinging London" and its hip Carnaby Street district, an area that was quickly becoming the focus of the international pop scene—Beatle bangs, nehru collars, and Indian beads inclusive. While the Who may have been better overall representatives of the Mod movement and sound, when it came to bizarre Brit-pop experimentalism, circa '65-'66, the Yardbirds—as made clear by these and other singles—were clearly hard to beat.

Now at the top of their game, the young rockers cut a number of classic tracks during the next year, many appearing on U.S. album releases like the Clapton/Beck compilation, *Having a Rave-up with the Yardbirds*, 1966's pre-psychedelic wonder, *Over Under Sideways Down* (actually the band's first full studio album), and the following year's *Greatest Hits*. On these discs, Jeff Beck redefined the known concept of rock soloing, making every other cut into another radical guitar masterwork. Among the standouts are "I'm Not Talkin'," a proto-metal vehicle powered by the axeman's inspired use of distortion, bends, and bass string riffs; "I'm A Man," which has blistering call-and-response solos between Beck and harpist Keith Relf, until the guitarist tears up the finale with fast muted strumming over his pick-ups; "The Train Kept a-Rollin'," with its propulsive power chords and fiery upper-register leads; "Shapes of Things," the 1966 hit single that climaxes in a rush of feedback and fuzz chords; "Over Under Sideways Down," noted for its loopy snake-charmer lick and spot solos; and finally, Beck's instrumental signature, the tour-de-force "Jeff's Boogie," in which he unleashes a salvo of hammer-ons and pull-offs, delicate harmonics, quotes

from "Merrily We Roll Along" and "Alfie," and clean, multi-tracked guitar lines reminiscent of another of his heroes, 50's pop-jazzer Les Paul.



Plainly, the abundance of Jeff Beck's outstanding guitar work with the Yardbirds, only briefly covered here, is an amazing feat in itself and is one of the reasons why many consider his stint with the band to be their musical apex.

For much of 1965 and '66, Beck toured extensively with the Yardbirds, wowing both European and American audiences with his dazzling axe work and stage stunts, such as playing guitar behind his head and drawing howling feedback squalls from his rig (often consisting of a Toneblender fuzzbox and a pair of Vox AC-30 amps). Still, the strain of constant roadwork gradually began to wear on him, and he occasionally missed or simply refused to play some shows. Tension grew within the band, and, after a particularly bad gig where Keith Relf performed fully inebriated, bassist Samwell-Smith quit the Yardbirds on the spot, a move which some speculate may have been more damaging than Eric Clapton's departure, since the bass player also produced, arranged, and co-wrote a few of the band's key hits.

With another hole in the line-up, the Yardbirds once again asked Jimmy Page to join—this time he accepted, and promptly became the Yardbirds' new bass player. But it wasn't too long until Page traded places with rhythm guitarist Chris Dreja, and for about five months in the second-half of 1966, the Yardbirds soared under the twin guitar work of Jeff Beck and Jimmy Page. On the downside, Dreja and McCarty also recall that when the two volatile pickers were not in-sync, the live shows were fairly sub-standard. Further, despite the vast potential of the Beck/Page union, there are only three known recordings made by this short-lived version of the Yardbirds (though as a sessionman, Page may have played rhythm on an earlier track or two). In sum, the official tunes are the 1966 near-hit single "Happenings Ten Years Time Ago," its B side, the Beck-sung "Psycho Daisies," and "Stroll On," a raucous revamping of "The Train Kept a-Rollin'" that the band performed in a bar scene from Michelangelo Antonioni's stylish film on London pop culture, *Blow-Up*. Eventually, though, Beck's explosive

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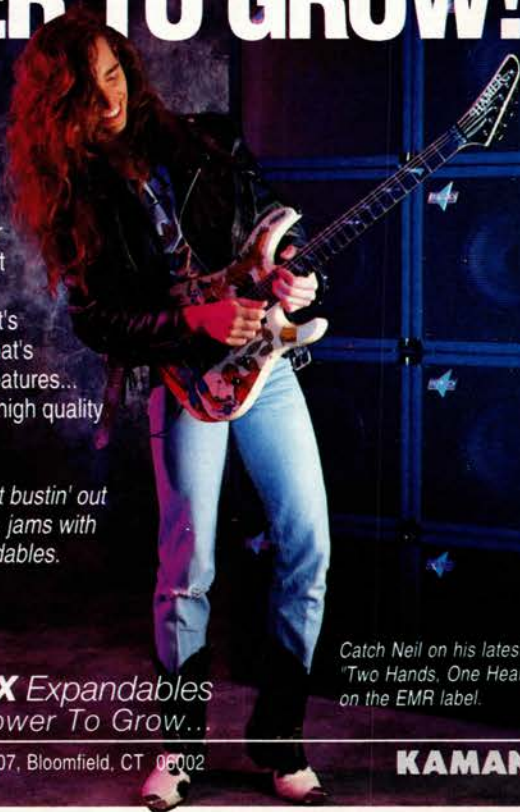


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temperament reached its breaking point and, during a U.S. tour at the end of '66, he quit the group, first attempting to become a solo pop star, and then forming the acclaimed Jeff Beck Group the following year.



STAIRWAY TO ZEPPELIN

With Jimmy Page now alone on guitar, the Yardbirds toured the United States, Europe and the Orient in 1967, impressing fans with their picker's flamboyant stagemanship and playing (like Clapton and Beck, Page also mostly used a Telecaster with the Yardbirds, but in keeping with the spirit of the times, gave his a psychedelic paint-job). Though the band was frequently on the road, they did manage to cut another studio album, *Little Games*. It had been a while since the quartet had last scored a hit, so they were put under the auspices of veteran producer Mickie Most, who wanted the Yardbirds to join his stable of chart-topping pop acts like Donovan and Herman's Hermits. As a result, some of the music is bland Top 40 fluff, as are many of the Most-produced Yardbirds singles, including such wretched bubblegum-pop ditties as "Ten Little Indians" and "Ha Ha Said the Clown." However, Page did squeeze some good guitar parts onto *Little Games*, most notably "White Summer," an Indian-flavored acoustic piece executed in the sitar-like tuning of DADGAD, just like "Black Mountain Side" from Led Zeppelin (he borrowed this raga-esque style from English folk pickers like Davey Graham, Annie Briggs, and Bert Jansch). "Tinker, Tailor, Soldier, Sailor" is another noteworthy cut, first because it features the novelty of Page playing his axe with a violin bow—later immortalized in Led Zep's "Dazed and Confused"—but also because he would, perhaps unconsciously, recycle the song's intro for his Zeppelin anthem, "The Song Remains the Same." Another rocker from the same period with a Zep connection is the single B side, "Think About It." If you compare Page's fiery solo here with that from the studio version of "Dazed and Confused," you'll hear many similarities in tone and note choice, some nearly verbatim.

Still, considering the schizophrenic nature of *Little Games* and these later singles, it's not surprising that the Page-led Yardbirds were not a big artis-

Continued on page 194

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[illegible]

*Swell with vol. control.

Straight time ($\text{♩} = \text{♩}$)

Chorus

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 & Riff B (both 2 times)

Chorus

Rhy. C Fig. 3 (end Rhy. Fig. 3) w/Rhy. Fig. 3 & Riff B (both 2 times)

C B \flat C

F Come to - mor-row, will I be old - er? Come to - mor-row, may - be a sol - dier..


Riff B (end Riff B)

mf *f*

6 5 6 5 4 3 4 3

2nd time to Coda

Come to-mor-row, may I be bold-er than to-day.

Triplet feel ()

3rd Verse

w/Rhy. Fig. 2 & Riff A (w/improvisation)

G F

Now, _____ the trees are al - most green _____ but_ will they still be seen_ _____ when.

time and tide have been? _____ Fall - in' _____ in - to your pass - ing hands..

_____ Please. don't des - troy these lands.. _____ Don't. make them des - ert _____ sands. _____

Coda Guitar solo

Gtr. I

G

F

G

Gtr. II

Full 1½ 1/2 Full P Full

f

Full 1½ 1/2 P Full

6 8 10 (10) 8 10

F

Fdbk. (8va)

G

F

Full A.H. (8va)

mp

pp

f

Fdbk.

1 1 2 2 3 1

10 (10) (10) (10) (10) 8 10 8

P P sl. sl. 1½ P H H 1/2 sl. P

3

P P sl. sl. 1½ P H H 1/2 sl. P

11 10 8 10 8 10 11 (11) 10 (10) (10) 8 6 8 4 6 5 6 8 6

G

Fdbk. (8va)

F

Full

G

Fdbk.

mp

mf

pp

f

Fdbk.

10 (10) (10) (10) 10 (10)

trem. bar

P P H P P sl. H P H P 1/2 sl.

3 3

P P H P P sl. H P H P 1/2 sl.

15 14 12 14 11 12 10 12 10 9 10 9 7 7 9 7 5 6 7 5 4 (4) 4 5

BASS LINE FOR SHAPES OF THINGS

As Recorded by the Yardbirds
(From the album BECKOLOGY/Epic Records)

Words and Music by Keith Relf,
Paul Samwell-Smith and James McCarty

Moderate Rock ♩ = 132

Triplet feel (♩♩♩ - ♩♩♩)

1st - 5th Verses

Intro F5 3 3 3 3 F 3 3 3 3 G F

p *cresc.* *mf*

1. Shapes of things be - fore my
2. Here, with - in my lone - ly
3. Now, the trees are al - most
4. Fall - in' in - to your pass - ing
5. Soon I hope that I will

3 2 3 4 5 5 4 1 3 2 3 4 5 5 4 1

G F G F

eyes (etc.)
frame, (etc.)
green, (etc.)
hands (etc.)
find (etc.)

3 2 3 4 5 5 4 1 3 2 3 4 5 5 4 1

F5 3 3 3 3 F 3 3 3 3 Last time to Coda II

mp *cresc.* *mf*

Straight feel (♩♩♩ - ♩♩♩)
Chorus

sl. Come to - mor - row, will I be old - er? (etc.)

8 7 10 10 8 10 6 5 8 8 6 8

*Play F 2nd time.

C Bb C Bb

8 7 10 10 8 10 6 5 8 8 6 8

2nd time to Coda I

D.S. (w/ repeat)
al Coda I

sl. D

6 6 (0) 7 (7)
5 (5)

Coda I

D

7 (7)
5 (5)

Guitar solo
N.C.(G)

(F) (G) *sim.* *sl.*

f

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

5 5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The notation is in bass clef with a key signature of one sharp (F#). The first measure of the first system is marked with a forte (f) dynamic and a fermata. The second measure of the first system is marked with a sl. (slur) and a fermata. The first measure of the second system is marked with a forte (f) dynamic and a fermata. The second measure of the second system is marked with a sl. (slur) and a fermata. The score is written for a single melodic line, with the notes and rests clearly indicated. The fingerings are written below the notes, and the dynamics and articulations are written above the notes.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff with a treble clef. The second system contains the guitar accompaniment, written in a single staff with a treble clef. The guitar part includes a key signature change to F major (one flat) and a time signature change to 3/4. The score is marked with various performance instructions such as 'sl.' (slide), 'p' (piano), and 'D' (diminuendo). The guitar part includes a key signature change to F major (one flat) and a time signature change to 3/4. The score is marked with various performance instructions such as 'sl.' (slide), 'p' (piano), and 'D' (diminuendo). The guitar part includes a key signature change to F major (one flat) and a time signature change to 3/4. The score is marked with various performance instructions such as 'sl.' (slide), 'p' (piano), and 'D' (diminuendo).

8

Bass staff: $\text{F}\sharp$ major key signature, 3/4 time. The melody consists of eighth notes: F4, G4, A4, B4, A4, G4, F4. The first measure is followed by two measures of rests, each marked with a 'Z'.

Three-part setting (Tenor, Alto, Bass staves): The Tenor and Alto staves have rests marked with 'Z' in the first two measures. The Bass staff has eighth notes: F4, G4, A4, B4, A4, G4, F4 in the first measure, followed by two measures of rests marked with 'Z'. The notes in the Bass staff are marked with a '3' below them, indicating a triplet.

Fade out

RUSTY CAGE

As Recorded by Soundgarden
(From the album BADMOTORFINGER/A&M Records)

Words and Music by Chris Cornell

Tune ⑥ down to B

Moderately fast Rock ♩ = 190

N.C.

Gtr. I *mf* *sl.* *H*

sl. *H* *sl.*

Gtr. II *mf* *sl.* *H* *H*

H *H*

N.C.

H *H* *sl.*

H *sl.*

sl. *H* *H* *sl.*

H *H*

Hits like a Phillips-head in -

Rhy. Fig. 2

0 0 0 0 3 5 6 (6) 7 3 0 0 (0) 3 5 6 (6) 7 0

w/Fill 1

to my brain._____

(end Rhy. Fig. 2)

3 3 0 0 0 0 0 0 0 0 0 0 0 0 3 5 6 (6) 7 3 0 0 0 0 0 0

w/Rhy. Fig. 2 (2 times) w/Fill 1

It's gon - na be too dark to sleep a - gain.

3 N.C.

Cut - ting my teeth on bars and

w/Fill 1

rust y chains,

[illegible]

I'm gon - na break my rust - y cage

Musical score for the song "I'm gonna break my rusty cage". The score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "I'm gon - na break my rust - y cage". The melody consists of a series of eighth and quarter notes, with a long, sustained note on the word "cage". The score is presented on a single page with a large, empty staff below the main melody line.

A tempo ♩ = 134

Riff A

The image shows a musical score for a guitar riff. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 5/4 time signature. The tempo is marked 'A tempo' with a quarter note equal to 134 beats per minute. The riff is labeled 'Riff A'. The melody consists of a sequence of eighth and quarter notes, with some notes beamed together. The bottom staff is a bass clef, showing a bass line with various fret numbers (0, 3, 10) and a 3/4 time signature. The bass line is composed of a series of eighth and quarter notes, with some notes beamed together. The overall style is that of a rock or metal guitar riff.

When the
(end Riff A)

The musical score for 'When the (end Riff A)' consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a series of rests and a final eighth note. The middle staff is a treble clef with a key signature of three sharps and a common time signature. It contains a series of eighth notes and a final eighth note. The bottom staff is a bass clef with a key signature of three sharps and a common time signature. It contains a series of eighth notes and a final eighth note. The score is marked with 'sl.' (soli) and '1/4' (quarter note) throughout.

w/ Kim A (7 times)

like

And when the

[illegible]

And it's

The first system of the musical score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The system concludes with a double bar line.

Well, I'm gon - na

[illegible]

I'm gon - na

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody consists of the following notes: a quarter note G4, a quarter note A4, an eighth note B4, an eighth note A4, a quarter note G4, a quarter note F#4, an eighth note E4, and an eighth note D4. The system concludes with a double bar line.

break my rust - y cage and run. —

The first system of the musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 5/4. The notation includes a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a 3/4 time signature change, then a quarter note G4, a quarter rest, and a quarter note A4. The time signature changes back to 5/4, followed by a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The system concludes with a 3/4 time signature change, a quarter note G4, and a final 5/4 time signature.

I'm gon - na break my, _____

Freely
w/Fill 2

The first system of the musical score is written on a single staff with a treble clef. The key signature has two sharps (F# and C#), and the time signature is 5/4. The melody begins with a whole rest, followed by a quarter rest, then an eighth note G4, a quarter note A4, and an eighth note B4. This is followed by a 4/4 time signature change, with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a half note F#4, a half note E4, and a final whole note D4.

I'm gon - na break my rust - y cage and run._____

The musical score for 'The Rose Tree' is written on a single staff with a treble clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: a quarter note A4, a quarter note G4, and a quarter note F#4. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4. The piece ends with a double bar line.

Fdbk.
 Gtr. II
 Gtr. III
 Fdbk.
 *
 16/14
 (16/14)

*Gtr. III tabbed to right of slash.

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15

N.C.

Play 8 times

1st, 2nd Verses
N.C.

%

N.C.

1. Oh, cold you w¹ - ed a me a - wake (etc.)
 2. Too cold to start a fire I'm burn - ing (etc.)

Play 3 times

The musical score for 'The Rose Tree' is presented in two systems. The first system features a bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a 'sl.' (slur) marking a phrase. The second system continues the melody and includes a guitar accompaniment line below it, marked with fret numbers (7, 5, 7, 9) and a 'sl.' (slur). The score concludes with a double bar line and a repeat sign. The instruction 'Play 3 times' is written at the end of the first system.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a 'sl' (slur) over the first two notes, followed by a 'H' (half note) over the third note. The melody continues with a series of eighth and sixteenth notes, with 'H' markings under the fourth, sixth, and eighth measures. The second system continues the melody, with 'sl' markings over the first two notes of the first and third measures, and 'H' markings under the third, fifth, and seventh measures. The final measure of the second system has a 'sl' marking over the last two notes. The score is a simple, melodic line with no accompaniment.

2nd time to Coda

The musical score for the '2nd time to Coda' section consists of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments: accents (>) and slurs (sl). A double bar line with repeat dots (..) indicates a repeat. The lower staff is a guitar fretboard diagram with two lines. It shows fingerings (7, 9, 5, 0) and slurs (sl). A double bar line with repeat dots (..) is also present. The section ends with a Coda symbol (a circle with a cross) and a final flourish.

[illegible]

D. S. (w/repeats) al Coda

Coda

(8) 8 7 7 5 5 7 5 2 5 (5)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a bass clef with a key signature of two sharps (F# and C#). It features three measures of music, each marked 'N.C.' (No Chords). The first measure contains a sequence of eighth notes. The second measure contains a sequence of eighth notes. The third measure contains a sequence of eighth notes. The bottom staff is a single-line staff with numbers 1 through 5, indicating fingerings. It also features three measures of music, each marked 'N.C.'. The first measure contains a sequence of numbers. The second measure contains a sequence of numbers. The third measure contains a sequence of numbers. The score is marked with a 1/4 note and a 1/2 note, indicating the tempo and meter.

Musical score for "The Rose Tree". The score is written for a bass line and a guitar line. The key signature is G major (one sharp). The time signature is 4/4. The bass line starts with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The guitar line starts with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, and a half note D. The guitar line includes fret numbers: (2), 5, 2, 3, (3), 4, 0, 5, 5, 2, 2, 2, 2, 2, 2, 2, 2. The word "Full" is written above the guitar line at the end of the first measure and above the second measure.

1/4 *p* 1/2 *p*

Full Full Full Full

1/4 *p* 1/2 *p*

Full Full Full Full

1/4 *p* *sl.*

sl. *rit.*

Freely
N.C.

1/4 1/4 1/4 1/2

a tempo ♩ = 134

sl. 1/2 1/2

7 5 7 7 5 7 5 7 11 11 5

sl.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in bass clef with a key signature of one sharp (F#) and a 5/4 time signature. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a single-line bass line with fingerings (7, 5, 4) and slurs. The piece concludes with a double bar line and a 'sl' (slide) marking.

The musical score is written on two staves. The top staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various notes, rests, and a double bar line. The bottom staff is a simplified accompaniment consisting of a single line with numbers 1 through 5 and rests. The lyrics 'When the forest burns a' are written below the top staff, aligned with the melody. The score is divided into two systems by a double bar line.

The image shows a musical score for a piece titled "The Road" by J. S. Bach. The score is written for a single melodic line in G major (one sharp) and 4/4 time. The key signature is G major, indicated by one sharp (F#). The time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The melody is written on a single staff. The lyrics "long the road, (etc.)" are written below the first system. The figured bass line is written below the melody, with figures 7, 7, 7, 5, 7, 5, 12, 5, 5, 7, 7, 5, 7, 4. The figures are written in a stylized, handwritten font. The score includes various musical notations such as eighth notes, quarter notes, and half notes. There are also slurs and ties. The piece ends with a double bar line and repeat dots.

long the road, (etc.)

7 7 7 5 7 5 12 5 5 7 7 5 7 4

7. Freely

1/2

sl.

sl.

7 9 7 9 5 12 12

sl.

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I am a 19-year-old guitar player. I don't know covers; I believe in all-originality. I could use some lead and scale lessons if there is anyone in the area who can work with me. I love jazz and blues. My influences, which I'd rather call inspirations, are Van Halen, Vito Bratta, Jimmy Page, Joe Satriani, Steve Vai, and Nuno Bettencourt. If anyone around is similar and would like to jam a little, please call:

Bryant Tiff

Rt. 1, Box 44T

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I've been playing guitar for two years now. I no longer have a teacher because he couldn't, or simply wouldn't, show me what I desired, and he let his ego run wild! I know 5 minor pentatonic positions, 7 majors in A, 5 majors in E, and 5 blues scales. I'm learning on my own. I live in a very small town, and I get GFPM, but PLEASE, IF POSSIBLE, I need more theory! I'll pay if I have to! I need to know in-depth knowledge on equipment, on starting a band, who and what to look for, where to take demos, what new albums and/or books to purchase, and most of all, plain theory on anything. I'll also accept any info on Hendrix!

Ritchie Smith

P.O. Box 508

Pleasant Hill, IL 62366

I am a guitarist looking to expand my knowledge of musical styles and learn about music theory and techniques. Through the duration of my playing I've noticed how much I've learned from other players. So I thought it would be interesting and expansive to learn from my fellow players. I hope you can send me information on the subjects mentioned. Anything you can contribute will be greatly appreciated. Thanks!

Waylon Wityshyn

Box 20 Groeall RRIC

Winnipeg, Manitoba, Canada R3C 2E4

SEEKING YES FANS & INSTRUCTOR—I have been playing guitar for nearly two years, and attend school at the University of Wisconsin at Madison. I am also in Chicago during the summer and one month in the winter. I am looking to the readers to help me fulfill two needs. First, I would like to find a guitar teacher who is knowledgeable in the music and styles of Trevor Rabin, Steve Howe and Alex Lifeson. If you are able to play and teach songs (old & new) from all these artists, please contact me. Second, if there are any late-starters (like myself), motivated players who have recently discovered a passion for an instrument, let me know if you want to get together to jam and exchange ideas—especially if you play drums, keyboards, bass or

guitar—and would enjoy playing Yes, Rush, Van Halen, Pink Floyd, Living Colour, Led Zeppelin. My tastes are diverse, but center around hard rock with a strange melodic element. Look forward to hearing from you!

Alex Soren

7303 N. Keeler

Lincolnwood, IL 60646

I am a 21-year-old guitar player looking to join or form a funk/blues/metal/fusion band. I've been playing since I was 15. I have many originals in the works which I cannot really categorize. I seek serious musicians with professional goals and dreams of fame. I am new to Florida, in an area where there is almost no music scene, so it is very hard for me to find musicians here. I live in the northwest Ocala/Gainesville part of Florida. I am open to all ideas and influences musically. Please do not respond to my ad if you are involved in drugs, including alcohol. Drugs only hold people down and keep people from reaching their full potential. Otherwise, please call or write so we can discuss common goals, interests and influences. I have a pro attitude, equipment, ability and experience. I am willing to travel within a reasonable distance. I feel the only thing holding me down now is the lack of a good band, so please don't hesitate. I would like to get things rolling as quickly as possible.

Joe

P.O. Box 357

Holder, FL 32645

(904) 489-8515

I am writing to the Callboard to try and reach some of you guitar players that want to be able to do more than play the Phrygian mode or to know just the cycle of fifths. You see, I play guitar, but I want to know how the instrument ticks—what makes it work. If you are the same way, write to me, and maybe I can help you.

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Alan Smythe

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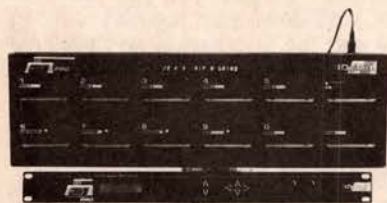
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- ☐ **MOTLEY CRUE.** Too young to fall in love - Looks that kill - On with the show - Red hot Ten seconds to love - Merry go-round - Take me to the top - Smokin' in the boys room - Only lonely
- ☐ **NEW CRUE.** Dr. Feelgood - Kickstart my heart - Without you - Wild side - Girls, girls, girls - Shout at the devil - Helter skelter - Don't go away mad
- ☐ **DEF LEPPARD.** Photograph - Too late for love - Die hard the hunter - Foolin' - Animal - Bringin' on the heartbreak - Hysteria
- ☐ **GEORGE LYNCH.** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **GEORGE LYNCH II.** Kiss of death - Burning like a flame - Turn on the action - Unchain the night - When heaven comes down - The hunter - Don't close your eyes
- ☐ **CINDERELLA / GUNS N' ROSES.** Gypsy road - Shake me - Nobody's fool - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **YOUNG GUNS (SKID ROW, WARRANT, BULLET BOYS).** 18 and life - I'll remember you - You're gone wild - Down boys - Smooth Opinion - For the love of money - Heaven
- ☐ **IRONMAIDEN / QUEENSRÛCHE** Number of the beast - Run to the hills - 2 minutes to midnight - I don't believe in love - The trooper - Eyes of a stranger
- ☐ **JUDAS PRIEST.** Love bites - You've got another thing coming - Electric eye - Some heads are gonna roll - Parental guidance - Heavy metal - I'm a rocker
- ☐ **JAKE E LEE.** Bark at the moon - Shot in the dark - Killer of giants - You never know why - Journey to the center of eternity - The ultimate sin - Lightning strikes
- ☐ **LEGENDS (CLAPTON, PAGE, HENDRIX).** Purple haze - Little wing - Layla - After midnight - Black dog - Rock n' roll - Stairway to heaven
- ☐ **METALLICA.** Fade to black - Master of puppets - The thing that should not be - Sanctuary - Battery
- ☐ **MOSH MANIA/ANTHRAX, MEGADETH** METALLICA, FATE'S WARNING Peace sells but who's buying - No more Mr. Nice Guy - Anti-social - One - Through different eyes
- ☐ **ZZ TOP.** Gimme all your lovin' - Lagrange - Beer drinkers & hell raisers - Sharp dressed man - Tush - Heard it on the x - Legs
- ☐ **BOSTON.** Don't look back - Longtime - Smokin' - Foreplay - Piece of mind - Rock n' roll band
- ☐ **EXTREME.** Pornograffiti - Hole hearted - He-man woman hater - Decadence dance - Li jack horny - Get the funk out - More than words
- ☐ **SATRIANI/VAI.** Surfing with the alien - Always with me always with you - Satch's boogie - The audience is listening - Fool for your lovin'
- ☐ **WHITESNAKE.** Still of the night - Is this love - Here I go again - Give me all your love tonight - Slide it in - Love ain't no stranger - Straight for the heart
- ☐ **SCORPIONS.** Bad boys running wild - No one like you - Blackout - Rock you like a hurricane - Big city nights - Rhythm of love - I'm leaving you
- ☐ **STEVE VAI.** Goin' crazy - Yankee rose - Shy boy - Tobacco road - Hot dog and a shake - Just like paradise - Stand up
- ☐ **EDDIE VAN HALEN.** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - You really got me - Somebody get me a doctor - Running with the devil - Jamie's crying
- ☐ **EDDIE VAN HALEN II.** Unchained - Drop dead legs - 5150 - Best of both worlds - Atomic punk - I'm the one - On fire
- ☐ **VIVIAN CAMPBELL.** Holy diver - Last in line - Rainbow in the dark - Stand up and shout - We rock - Don't talk to strangers - Hungry for heaven - Rock n' roll children
- ☐ **WARREN DEMARTINI.** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **WHITELION/EUROPE.** When the children cry - Wait - Tell me - All you need is rock and roll - The final countdown - Superstitious - Rock the night
- ☐ **WINGER/WHITELION.** Madalaine - Hungry Seventeen - Hangin' on - Little fighter - Radar love
- ☐ **YNGWIE MALMSTEEN.** You don't remem-

ber, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell

NEW SELECTIONS

- ☐ **TESLA.** Modern Day Cowboy - Hang tough - Heaven's trail - EZ come EZ go - Edison's medicine - Freedom slaves
- ☐ **METALLICA II.** Four horsemen - Seek & destroy - Arm & leg 2 - Ride the lightning
- ☐ **METALLICA III.** Enter sandman - The unforgiven - Through the ruler - Nothing else matters
- ☐ **VAN HALEN III.** Hang em high - Cradle will rock - In a simple rhyme - Everybody wants some - Cathedral - Beat it - Jump
- ☐ **VAN HALEN IV.** Spanish fly - Women in love - Dance the night away - Beautiful girls - Meanstreet - Ice cream man
- ☐ **VAN HALEN V.** Summer nights - Top of the world - Poundcake - Runaround - Black n' blue - 316 - Source of infection
- ☐ **S RAY VAUGHN.** Crossfire - Tightrope - Leave my little girl alone - Wall of denial - Riviera of paradise - Love me darlin'
- ☐ **S RAY VAUGHN II.** Texas flood - Pride & joy - Couldn't stand the weather - Coldshot - Tin pan alley - Willie the wimp
- ☐ **JIMMY PAGE.** Babe I'm gonna leave you - You shook me - Whole lotta love - Moby dick - Living loving maid - Misty mountain hop
- ☐ **JIMMY PAGE II.** Immigrant song - Rain song - Since I've been loving you - The ocean - No quarter - Bron-Yr-Aur
- ☐ **SKID ROW.** Monkey business - Slave to the grind - Quicksand Jesus - In a darkened room - The threat - Wasted time
- ☐ **AEROSMITH.** Walk this way - Dream on - Same old song and dance - Dude looks like a lady - Back in the saddle - Love in an elevator
- ☐ **ZZ TOP.** Gimme all your lovin' - Lagrange - Beer drinkers & hell raisers - Sharp dressed man - Tush - Heard it on the x - Legs
- ☐ **BOSTON.** Don't look back - Longtime - Smokin' - Foreplay - Piece of mind - Rock n' roll band
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- ☐ **SATRIANI/VAI.** Surfing with the alien - Always with me always with you - Satch's boogie - The audience is listening - Fool for your lovin'

VIDEOS

\$29.00 Each

- ☐ **SKID ROW.** I Remember You, 18 & Life - Youth Gone Wild
- ☐ **MOTLEY CRUE.** Girls, Girls, Girls; Wild Side, Dr. Feelgood
- ☐ **GEORGE LYNCH.** Alone Again, Wicked Sensation, In My Dreams
- ☐ **GEORGE LYNCH 2.** Burning Like A Flame, Turn On The Action, Unchain The Night
- ☐ **GEORGE LYNCH 3.** Dream Warriors, Heaven sent, Tooth And Nail
- ☐ **RANDY RHODES.** Crazy Train, Flying High Again, Over The Mountain
- ☐ **WHITE LION.** Wait, Love Don't Come Easy, Little Fighter
- ☐ **MEGADEATH.** Hangar 18, Holy Wars, Peace Sells But Who's Buying?
- ☐ **STEVE VAI.** Yankee Rose, Goin' Crazy, The Audience Is Listening
- ☐ **STEVIE RAY VAUGHN.** Crossfire, Texas Flood, Willie The Wimp

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ROB JOHNSON

NAME: Rob Johnson **AGE:** 21
ADDRESS: 809 Cherrydale Avenue
 Columbus, OH 43207-4911
INFLUENCES: Van Halen, Mike Stern,
 Paul Gilbert, Morse, Holdsworth.
EQUIPMENT: Custom Frenz 30-fret.
PERSONAL STATEMENT: A guitarist
 for nine years, I studied privately with two
 different jazz teachers, Jim Morris and
 Bob Murnahan. They taught me theory,
 how to discipline my practice time, etc. I
 was also turned on to players such as Bill
 Connors, Mike Stern, Al DiMeola, etc.
 When I was 15 I started playing with
 bands. I played in the high school jazz
 band. Currently I play with Saddleback
 Shark. We play throughout Ohio and
 much of the Tri-State area. My goals are
 to continue writing for the band, as well
 as solo material, to fully express myself
 on the guitar, and to someday reach a
 larger audience.
COMMENT: Rob takes a prism-like
 approach to playing, reflecting his own
 take on hard rock, contemporary instru-
 mental sounds and a touch of country. A
 solid "bandmember" and "instrumental-
 ist," Rob constantly shows that he likes
 to play music, not just the guitar.

NAME: Blues Dog **AGE:** 40
ADDRESS: P.O. Box 95,
 Franklin Square, NY 11010
INFLUENCES: Clapton, Beck, Hendrix
 and Ry Cooder.
EQUIPMENT: 1979 Fender Stratocaster,
 late-'60s 100 watt Marshall stack,
 Crybaby wah and Boss Octave pedal.
PERSONAL STATEMENT: Born Daniel
 J. Perini, I was just a puppy when I
 began to play the guitar, in 1966. I'd sit
 in front of the turntable and learn every
 song and solo from a favorite album.



BLUES DOG

Studying from records helped to develop
 my ear, and to instill the importance of
 phrasing, feeling and tone. I played with
 a number of local bands in the New York
 area. I also toured the U.S. and Canada
 with a variety of projects before finally
 settling in Los Angeles in 1976. It was in
 L.A. that I became a full-fledged musi-
 cian, playing with the blues greats, Big
 Joe Turner, Smokey Wilson and Pee
 Wee Crayton! I became a staff musician
 for Omicron Productions and Unique
 Records, where I developed my "studio
 chops." In 1986, I moved back to New
 York, climbed into the "Dog House"
 (woodshed) for six months, and then
 came out, ready to prowl. I was voted
 New York's Best Guitarist in 1989 and
 1991. I was nominated Best New Band
 in the 1990 *Good Times* magazine read-
 ers poll. My hope is that I can make a
 contribution to the music world and give
 back a part of all it has given me.
COMMENT: Straight up, rockin', or on
 the country/swing side, Blues Dog glides
 along, acutely aware of when to tease,
 when to please, and when to breathe.
 He is indeed a voodoo child.

NAME: Steve Andrews Branstetter
AGE: 24
ADDRESS: 3635 Silver Plume Lane
 Boulder, CO 80303
INFLUENCES: Eric Johnson, Stevie Ray
 Vaughan, Phil Keaggy and Dave Beegle.
EQUIPMENT: Fender Custom Shop '57
 reissue Strat, Ibanez RG-560 with EMG
 pickups, '72 Marshall MK II 100 watt
 amp, Marshall 4x12 slant cabinet, Fender
 Twin Reverb, Crybaby wah, ADA MP-1,
 Quadraverb, Digitech DSP-256XL, t.c.
 electronics chorus, Phonic PEQ EQ,
 Ibanez Tube Screamer, and a Rockman



STEVE A. BRANSTETTER

Midi-Octopus.
PERSONAL STATEMENT: I began play-
 ing guitar about 11 years ago. My first
 teacher was my father, a country player,
 influenced from Doc Watson, Chet Atkins
 and a great number of others. Although
 intrigued by this style, I found myself
 more interested in rock 'n' roll. My formal
 lessons began when I was 15, and it
 wasn't long before I started to learn any
 song that came my way, from Boston to
 Bach.

I played my first professional show at
 the age of 16. I have since played over
 2,000 gigs from the basement to the
 rock clubs to opening for national acts.
 When I was 18 I attended G.I.T., but was
 soon on the road again with working
 bands. After a few more years, I went to
 college to study classical guitar and
 music theory. In 1990, I moved to Austin,
 TX, where I played with several local
 bands, and developed my ears running
 live sound for club bands and national
 acts. My desire in the music business is
 to make music that makes people
 happy, that takes them away from the
 grind of the everyday. If I make one per-
 son feel the way I do when I listen to Eric
 Johnson that will be success.

COMMENT: A most thoughtful melodi-
 cist, Steve combines the comfortably
 familiar with the unexpected to keep the
 ear constantly entertained and surprised.
 It is no wonder some band is always call-
 ing him for the road.

This column has been created to help recognize
 some of the talented individuals we've uncovered
 since inaugurating our record label. If you'd like to be
 considered for the RESUME column, include a photo
 and brief biographical sketch along with your sub-
 mission of up to three tracks to GUITAR Recordings.
 Send to: GUITAR FPM Records, P.O. Box 1490,
 Port Chester, NY 10573. You must enclose a SASE
 with your submission if you want it to be considered.

DEJA VU

As Recorded by Yngwie Malmsteen
(From the album ODYSSEY/Polydor Records)

Words and Music by
Yngwie Malmsteen and Joe Lynn Turner

Chord diagrams and fret numbers for various chords:

- F#m: 1342 (4fr.)
- E: 1333 (7fr.)
- B: 321 (7fr.)
- D: 111 (7fr.)
- Bm: 342 (10fr.)
- F#m1x: 321 (9fr.)
- E(type 2): 231 (7fr.)
- G: 231 (7fr.)
- Dv: 2341 (5fr.)
- B/D# (type 3): 1432 (6fr.)
- C#/E# (type 3): 3114 (6fr.)
- Bm11: 13421 (2fr.)
- F# (type 3): 134211 (2fr.)
- B (type 3): 1333 (2fr.)
- G111: 134211 (3fr.)
- B/D# (type 3): 3111 (4fr.)
- Em: 1342 (7fr.)
- F0: 12 3 (8fr.)
- C#5: 133 (4fr.)
- D5: 44 (5fr.)
- B5: 11 (4fr.)
- D/A: 3421 (2fr.)

Tune down 1/2 step:
 (6) = Eb (3) = Gb
 (5) = Ab (2) = Bb
 (4) = Db (1) = Eb

Moderate Rock ♩ = 126

Intro

N.C. (Drum Fill) Gtr. I

N.C. Riff A

1. 2. 3. (end Riff A)

mf pick sl. f sl. P.M.

4. N.C.

1st Verse

**Gtr. II Rhy. Fig. 1

I al - ways knew, some - where in time,

P.M. trem. bar pick sl.

we'd meet a - gain, we'd cross that line. Don't need to ques - tion; there's no rea - son why

pick sl. 1/2 sl. pick slides

B \diamond D (end Rhy. Fig. 1) C# D5/C# C#5 B/C# C#5 B5

The an - swer lies be - fore your eyes! De - ny who I

Rhy. Fig. 2

am! Do you un - der - stand?

C# D5/C# C#5 B/C# C#5 Rhy. Fig. 2A Bm F#mIX

(end Rhy. Fig. 2A) Chorus E(type 2) G Rhy. F#m Fig. 3 Dv B/D#

De - ja vu. Dreams. come true. I see my soul

(end Rhy. Fig. 2) Fdbk. 1/2 trem. bar Fdbk. 1/2 let ring

in - side of you. De - ja vu. So man - y lives, fam - il - iar spir - its

sl. P.M.-----4 trem. bar (slight vib., slowly)

Substitute Rhy. Fill 1 2nd time w/Riff A (4 times)

E C#m (end Rhy. Fig. 3A) F#m

2nd time to Coda

6

N.C.

be - hind. your eyes!

1/2

6

sl.

H H

P

7 9 5 7 6 3

2 4 5 H H sl.

2nd Verse
w/Rhy. Fig. 1
F#m

3

E

3

B

3

D

3

Cross bet - een worlds through win - dows of light. With o - pen arms, we hold back the night! A

trem. bar

rake

rake

pick sl.

sl.

trem. bar

T

4

7 9 7 7 (7) 7

12 12

sl.

2

T

F#m

3

E

3

B

3

D

3

crys - tal of pow - er we hold in our hands. Go on for - ev - er when love is the plan!

Harm. (8va)

rake

3

Harm.

trem. bar

2

4

4

2

7 9 7 7 (7) 7

w/Rhy. Fig. 2
C# D5/C# C#5 B5/C# C#5

B5 C# D5/C# C#5 B5/C# C#5

w/Rhy. Fig. 2A
N.C. Bm F#m^{IX}

D.S. al Coda

E (type 2) G

3

3

3

3

De - ny who I am! Do you un - der - stand?

Rhy. Fill 1
Gtr. I

sl.

10

sl.

126 GUITAR, JUNE 1992

②2fr. F#

P.M.

tr

sl

tr

⑤9fr. F#

8va-

1/2

1/2

3

3

Rhy. C#5

Fig. 4

sl.

⑤4fr. C#

P.M.

tr

sl

tr

14 (16)

14-18-18 (19)

1/2

1/2

(slow, wide vib.)

21

21

21

(21)

21

19 21 17 21 15 21

†Play “behind the beat” slightly.

[illegible]

*Top 2 stgs. of voicing only.

w/Rhy. Fig. 4 (1st bar only)

8va----- D5 ^{⑤4fr.} C# ^{*C#5} ^{⑤4fr.} C# B5 ^{⑤4fr.} C# D5 C#5 ^{⑤4fr.} C#

*Play "ahead of the beat" slightly.

Musical score for guitar, showing a complex piece with various techniques like P.M., sl., and Rhy. Fig. 4A. The score includes a treble clef and a key signature of two sharps (F# and C#). The piece is divided into measures, with some measures containing multiple notes and rests. The notation includes slurs, ties, and various guitar-specific markings such as P.M. (Palm Mute), sl. (slide), and Rhy. Fig. 4A (Rhythmic Figure 4A). The score is written on a single staff, with a second staff below it showing a simplified version of the melody.

[illegible]

w/Rhy. Fig. 4A

D5 ⑤4fr. C♯ *C♯5 ⑤4fr. C♯ B5 ⑤4fr. C♯ D5 C♯5 Full ⑤4fr. C♯

sl. H H H H H P sl. H H sl. 7 Full trem. bar

4 6 7 9 6 7 9 7 6 9 6 7 9 10 7 8 10 12 9 10 12 12 (12) (12)

sl. H

w/Rhy. Fig. 4A (1st bar only)

D5 C# 5 4fr. *C#5 C# B5 C# D5 C#5 Full C# Full

5

9 12 9 11 10

sl. sl. Full Full

P.M. P P P P

7

D/A
A@5fr.

sl.

Interlude
N.C.(E5)

*w/wah pedal

*Rock wah to treble position on downbeats.

The musical score for "The Girl on the Train" is presented in two systems. The first system features a treble clef staff with a key signature of one sharp (F#). The melody begins with a series of eighth and sixteenth notes, marked with a piano (*p*) dynamic. A chord change to E7#9 is indicated above the staff. The melody continues with a triplet of eighth notes and a final sixteenth note. The second system shows the continuation of the melody, marked with a piano (*p*) dynamic and a triplet of eighth notes. The score concludes with a final chord. The bass staff is a five-line staff with a key signature of one sharp (F#). It contains a sequence of numbers (5, 7, 5, 7, 4, 3, 0) and a final chord (3, 0). The numbers are grouped by a bracket and a slur, and the final chord is marked with a piano (*p*) dynamic. The bass staff also includes a sequence of numbers (5, 7, 0, 3, 5, 7, 7) and a final chord (5, 7, 3). The numbers are grouped by a bracket and a slur, and the final chord is marked with a piano (*p*) dynamic. The bass staff concludes with a final chord.

N.C. E7#9 N.C.

Full (wah off)

Out-chorus w/Rhy. Fig. 3 (3 times)

F#m D^v B/D# D(type 3)

De - ja vu. Dreams_ come true. I see my soul in - side of you!

Fdbk. 1/2 trem. bar

Fdbk. pitch: A

F#m D^v B/D# D(type 3)

De - ja vu. Some-where in time, we'd meet a - gain, we'd cross the line...

Fdbk. 1/2 trem. bar

F#m D^v B/D# D(type 3)

De - ja vu. So man - y lives_ un - der your spir - its, be hind your eyes!

Fdbk. 1/2 trem. vib. trem. bar

w/Rhy. Fig. 3A
F#m

De - ja vu. Dreams — come true. I see my soul in - side of you! —

D^v B/D# E C#E#

1/2 3

sl.

2 2 5 4 5 4 4 4 6 4 4 7 8 13 sl.

F#m

N.C.

De - ja vu!

P.M.

2 4 5 2 4 5 4 5 5 2 4 5 2 4 5 2 0 5 4 5 5 4 0 2 4 5 2 4 5 2 4 5 5

4 5 2 5 0 5 4 5 5 4 0 2 4 5 2 4 5 2 4 5 2 4 5 2 4 5 5 4 0 4 5

2 4 5 2 4 5 4 5 5 2 4 5 2 0 5 4 5 5 4 0 2 4 5 2 4 5 4 6 7 6 7 6 8 sl.

C/G

F#5

(w/flanger)

sl.

2 2 4 4 4 2 2

BASS LINE FOR DEJA VU

As Recorded by Yngwie Malmsteen
(From the album ODYSSEY/Polydor Records)

Words and Music by
Yngwie Malmsteen and Joe Lynn Turner

Tune down 1/2 step:

④ = E♭ ② = D♭
③ = A♭ ① = G♭

Moderate Rock ♩ = 126

(Drum fill)

Intro

N.C.

N.C.

Play 4 times

(w/pick) *mf* *sl.*

1st, 2nd Verses
F♯m

1. I al - ways knew, (etc.)
2. Cross bet - ween worlds (etc.)

*Slap. *sl.*

B D F♯m

sim. *H* *sl.*

E H B D

H *sl.*

C♯ D5/C♯ C♯5 B/C♯ C♯5 B5 C♯ D5/C♯ C♯5 B/C♯

C♯5 (2nd time) N.C. Bm F♯m E G

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Chorus
F#m

De - ja - vu. (etc.)

D

(2nd time only)

B/D#

sl.

3

2 2 2 5 4

7 4 7 6 9 5 4 2 2 2 2

sl.

D

(2nd, 3rd times)

F#m

3

sl.

4 2 5 4 5 4 2 4 2 5 4

2 2 2 5 4

7 9 7 6 4 7 6

sl.

3rd time to Coda

B/D#

E

C#/E#

F#m

4

0 0 0 0 1 1

2 4 5 2 4 5 4 5 5 2 4 5 2

N.C.

2

2

4 5 2 5 0 5 5 5 4 0

2 4 5 2 4 5 4 5 5

Guitar solo
N.C.

4 5 2 5 0 5 5 5 4 0

4 2 5 1 4 2 0 4 5 2 4 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Bm

F#

B

4

2

2

2 2 2 2 2 2 2 2 2 2 2 2

F#

G

F#

Bm

F#

B

3

2

2

2

D B/D# sl Em F^o N.C.(F#5)

C#5 N.C. D5 C#5 B5 D5

C#5 N.C. D5 C#5 B5 D5 C#5 N.C.

D5 C#5 B5 D5 C#5 N.C. D5 C#5 B5 D5

C#5 N.C. D5 C#5 B5 D5 C#5 N.C.

D5 C#5 B5 D5 C#5 N.C. D5 C#5 B5 D5

C#5 N.C. D/A N.C. Interlude N.C.(E5)

E7#9 N.C. *sl* *P* *3*
 (5) 7 5 7 5 3 0 *sl* 0 5 7 0 3 5 7 7 (5) 7 5 7 5 7 3 *P*

E7#9 N.C. *sl* *P*
 0 3 5 7 0 3 5 7 7 (5) 7 5 7 5 7 5 3 0 *sl* 0 3 5 7 0 3 5 7 7 *P*

D. S. al Coda $\frac{1}{2}$ *P* *1/2*
 (5) 7 5 7 5 7 5 3 *P*

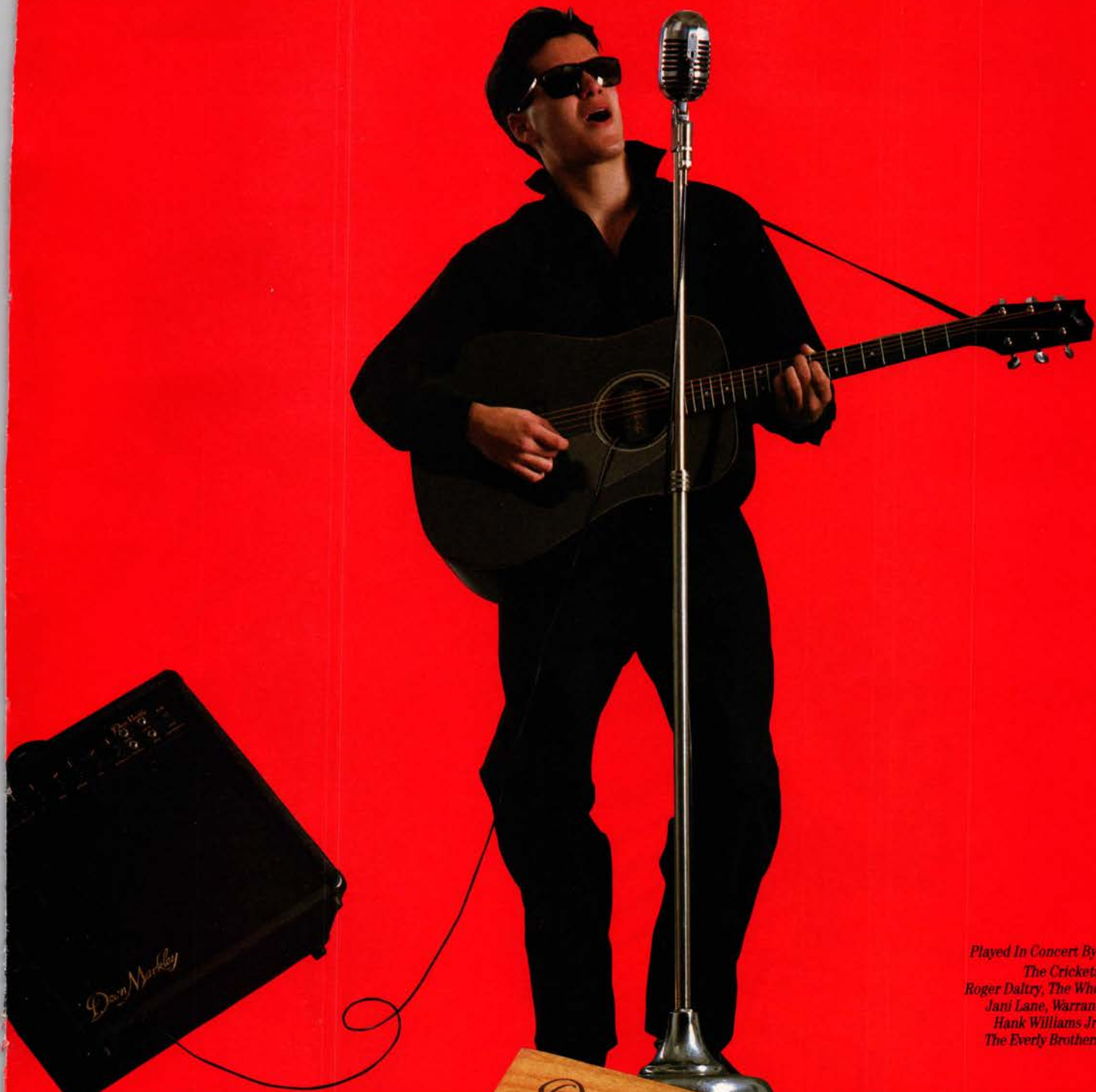
Coda D F#m *3*
 2 2 5 4 2 5 4 2 2 2 5 4

D B/D# D *sl*
 7 9 7 6 4 6 4 2 2 2 2 2 2 2 5 4 2 5 4

F#m D B/D# *sl* *3*
 2 2 2 5 4 7 9 7 6 4 7 7 5 4 7 2 2 2 2 2 2

E C#/E# F#m *Play 4 times*
 0 1 2 4 5 2 4 5 4 5 2 4 5 2 4 5 2 4 5 2 3 0 5 4 5 2 5 1 4 0 4 5

N.C. C/G F#5 *3*
 2 4 5 4 5 2 5 3 4 4 2 2



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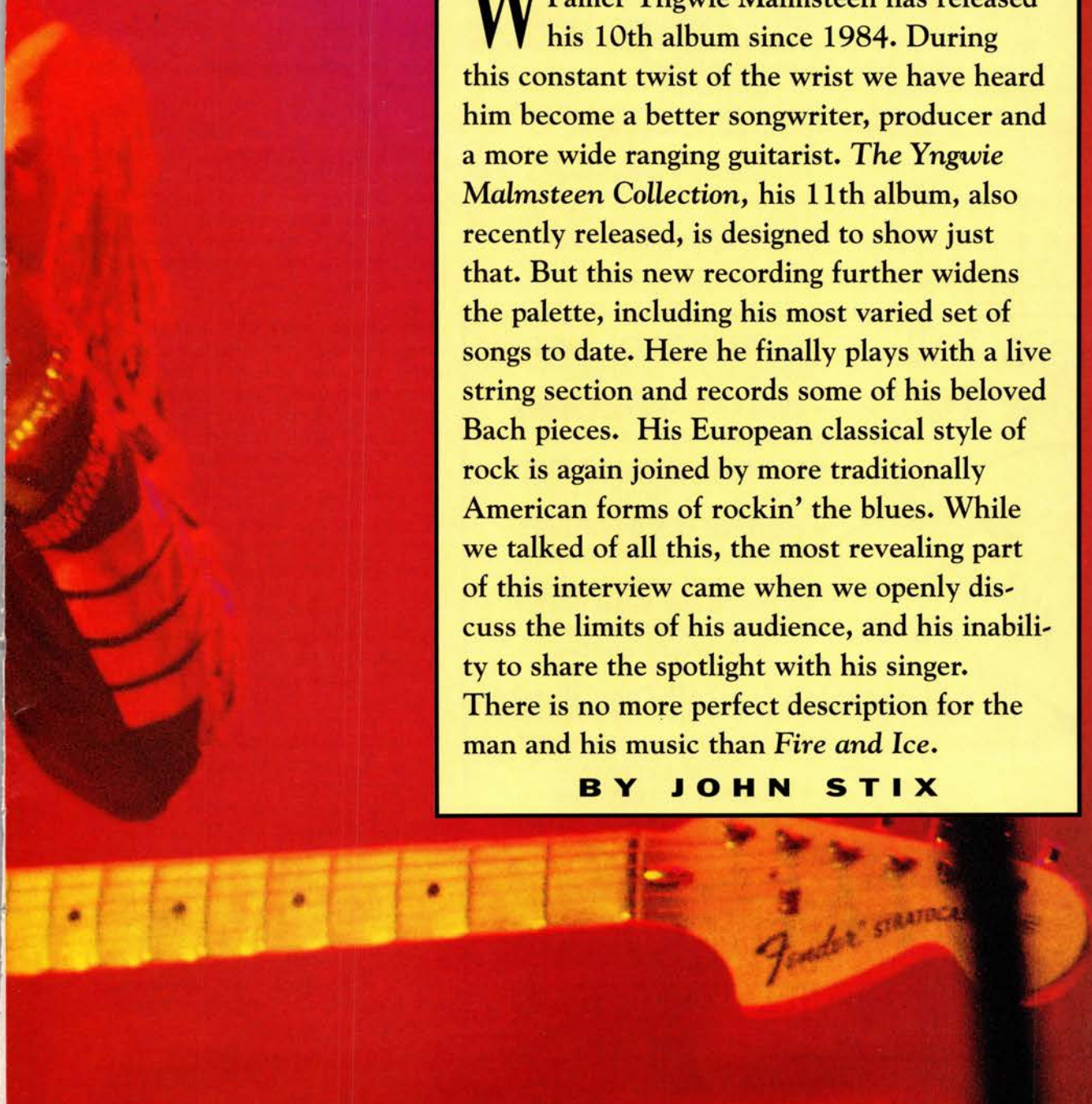


YNGWIE MALMSTEEN

His Guitar & Orchestras

With *Fire and Ice*, GUITAR Hall of Famer Yngwie Malmsteen has released his 10th album since 1984. During this constant twist of the wrist we have heard him become a better songwriter, producer and a more wide ranging guitarist. *The Yngwie Malmsteen Collection*, his 11th album, also recently released, is designed to show just that. But this new recording further widens the palette, including his most varied set of songs to date. Here he finally plays with a live string section and records some of his beloved Bach pieces. His European classical style of rock is again joined by more traditionally American forms of rockin' the blues. While we talked of all this, the most revealing part of this interview came when we openly discuss the limits of his audience, and his inability to share the spotlight with his singer. There is no more perfect description for the man and his music than *Fire and Ice*.

BY JOHN STIX



YNGWIE MALMSTEEN

What's your take on *Fire and Ice*?

It's very aggressive, very pissed-off. I do one instrumental that is like "Black Star," called "Perpetual." All these years I've wanted to do something and now I've finally managed to do it. I play with a real string orchestra in "How Many Miles to Babylon." I do some Bach pieces in "No Mercy." It's not an album where you can listen to one song and know what the rest of the album is going to be like.

As usual, did you write all the melodies for the vocalist to sing?

100%. I recorded 17 songs. I had to take three out for the length of the record. It's already 75 minutes. There is a reggae-type piece that is gone. You'll hear it someday. I recorded in Miami and mixed at Electric Lady.

Was Electric Lady for the Hendrix vibe?

Mainly for that. Also, Thompson and Barbiero, who mixed it with me, prefer to use that studio. This is the second time I used those guys. They have the ability to make the sound very transparent. Everything is very audible, yet everything is very powerful. You don't lose any of the whole picture.

Do you have road chops when you record?

After a long tour, you hit a bit harder. I always try to maintain that. I play a lot, all the time. Usually every day for several

hours. When you're onstage, you tend to play more aggressively. I'm not very fond of the studio vibe. It's a mind power thing. You've got to forget you're in the studio and really rip.

Do you record your solos in the control room?

Yeah. I hate headphones. I record loud. I listen to it loud through the monitors.

You have always improvised your solos and done them in whole takes. Has this ever changed?

No. I don't punch in. I don't map out my solos. I do one whole pass. I sometimes do two to three takes, but I don't listen to them until I mix. Sometimes I do make a composite. There's no punching in. That would mean you'd have to know exactly what note to come in on, and that's too hard to do. I also don't think that's good for the solo.

You know the chords because you wrote it, but you never play over the changes at home?

No, I don't do that.

So in a live performance you'll play a brand new one every time?

Every night, yeah.

You take both a European and an American approach to songs on this album. For example, "All I Want Is Everything" is more American.

I want the record to have more than one vibe. I hate records where you listen to

one song, and you hear the production on one song and the type of song it is, and then it's all the same throughout. If you make a record that has hit rock to classical to a bit bluesy, you've got more. That's intentional. If you listen to *Eclipse*, "Save Our Love" is very European, whereas other songs are very American.

In "Save Our Love," or any of the more European songs, the melodies seem to be more instrumental in their approach, as opposed to say a Don Henley or Billy Joel melody, which sounds more vocally-based.

I see what you mean. I've never thought that way. I write the melodies. I sing them, and then I show the vocalist the way I sing. What you say makes sense, but I can't pinpoint it.

Is it just as satisfying for you to play the more bluesy stuff?

Not really, no. I like it, but it doesn't give me as much of a hard-on.

Any favorite performances on the record?

I love "Perpetual." I like "C'est La Vie" and "No Mercy." Every album I do, I like each song in a different way. I think each song has a different value. This is my tenth album.

You've done one live album. Are there any live performances on there that you prefer to their studio original?

"Black Star" is really good. I prefer the live "Liar" to the studio one.

The way you work with the band, you want the singer to interpret what you sing, because you can't sing it well enough. You're trying to translate as purely as possible your music to the band. Isn't this frustrating?

It isn't really, because they are all very good musicians, and they have no problems with it. It is true that I have to translate my ideas more than once, but it always works out good in the end. The vocals are the hardest, because they have to be approached in a certain way.

Do you leave room for interpretation within the band, or are you like Frank Zappa, who says, "Here is my music and this is the way I'd like to hear it?"

I probably leave more room than he does, but not very much more.

Could something be added to your music if you had musicians put something of their own in?

Yes and no. I approach this the way a classical composer would. If Bach wrote a flute concerto, the flautest would play it differently, vibrato-wise, or phrase it differently here and there, but he or she would play the notes that are composed. My singer would interpret more his way and I'd say, "Maybe a different vibrato there," and so forth. I don't know if people take this as a negative. I feel very comfortable doing this.

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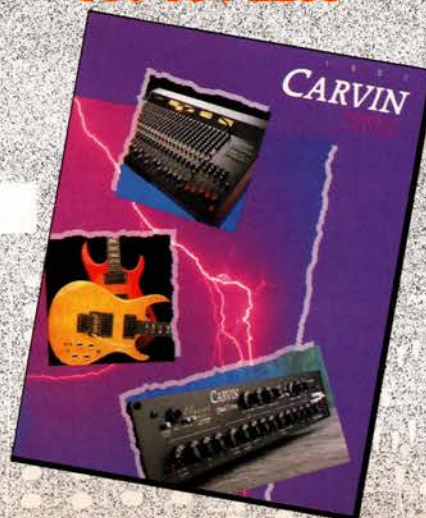
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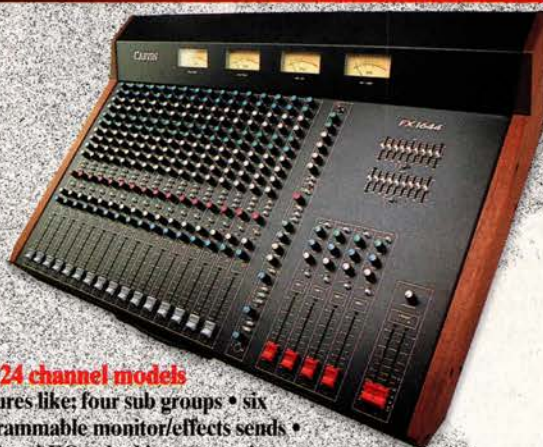
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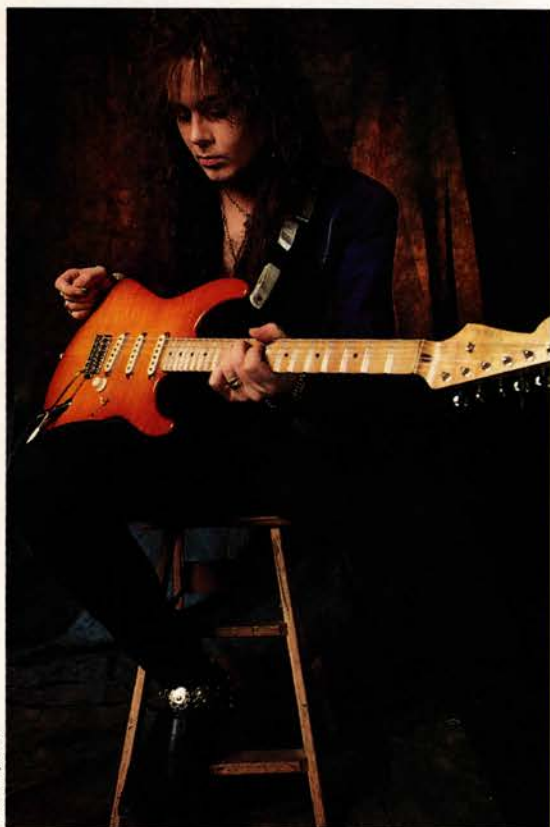
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HIS GUITAR AND ORCHESTRAS



Ron Akiyama

In general, when you go out as a rock band, very often there is a sense that it's a band. What you're doing is more like a traveling rock orchestra.

I see your point. But, I don't really do anything I don't want to do. I don't plan and wish and dream about something. I do it. Right now, after constantly doing this, and until I feel I should change, I won't. You can analyze it back and forth. Right now I feel this is the way I want to work, period.

Did you use a Stratocaster for the whole record?

Except for one song, where I used a Les Paul. In the big chorus of "I'm My Own Enemy," I used a 1960 Goldtop. After that it's all Strats.

When you pick up the different Strats for different songs, do they mean something different to you? Is one a Ferrari, another a BMW or Mercedes?

That's a pretty good analogy you used there. To a certain extent they are, because some of them feel different and some sound different. I use my favorite red '56 for most of the solos. On the rhythm track for "Teaser," I use my '72 Strat, which has a biting sound. The guitar sound on the beginning of "All I Want Is Everything" is a '54 Strat, which is a different sound altogether.

Historically, you've always played a Stratocaster.

I was nine when I got my first Fender Strat. I worked for it—I painted my mother's house. For me, it was a combined

influence of Blackmore and Hendrix, but it was also always the sexiest guitar. I thought it looked much cooler than the Les Paul. And you became one with the instrument because of the contours. I don't feel that with any other guitar. I've got 86 guitars. I've got Les Pauls, Flying V, SGs, 335s. But nothing beats a Strat. When I first got the guitar, sound wasn't the issue. It took me quite some time before I realized the big difference between the Strat and the Les Paul in sound. The main reason I liked it at first was because I thought it looked amazing, especially the maple neck and a cream body.

Did you start experimenting with scalloping because of Blackmore?

No, that's a funny thing. I was about 13 and I worked in a shop as an assistant guitar repairman. This guy came in with a gut-string lute from the 16th century. Instead of frets, the wood was carved out so

the taper of the wood was like a fret. I thought it looked really cool. I had a few Strats lying around. I did it to the neck of this Ibanez Strat that I didn't really like so much. I'm a pretty accomplished guitar repairman, so I didn't have any problem. I used a half-round file. For some reason, it made me feel I could really grab the string much better and get a better pull on the strings. At the height of my Blackmore influence, I didn't have an idea that he actually did that. When I found that out I thought it was weird and cool.

Have you developed a taste for certain era Stratocasters?

I could write a book about them. I know everything there is to know. I love the 50's Strats. They're snappier. If you play them acoustically, they're really snappy. I like the 60's Strats a lot. They're a lot warmer-sounding and good for rhythms. For leads, the maple necks give more. 70's Strats were very uneven in quality. You can find a very nice one. Sometimes you could get a real dog. You can't categorize them as much because the quality wasn't as even.

We're talking about the quality of the wood?

Yeah, some of them were a lot heavier. Some of them, the necks would fret out when you bend them. Some were horrible. Until the point where I started getting my model made up, the Strats in the '80s had their bodies made wrong. The contour across the face of the body was wrong. They changed it. For some rea-

son, they started making them look like the P-bass angle, and that changed the way the guitar looked on the side. I'm responsible for them going back to doing it the right way. I think the instruments they make in the '90s are extremely good in quality.

How were they working with you on your model?

They were beautiful. They would follow my every whim. I love those guys. I said, "I want jagged pole pieces on an upside down Strat pickup in the middle. I want a brass nut, scalloped neck. I want the logo to be like the '50s." They didn't cut one corner. I could go to a store and pull my model off the rack and play it that night. That is what's so amazing about it. I think it comes with the right gauge strings, too. I use rather strange gauges. The top string is thin, but the bottom is really heavy. It goes .008, .011, .014, .026, .036, .048. Most people wouldn't think so, because of the way I play, but I set the action really high. You get a lot more tone out of the instrument. I like big frets, a deep scallop through the whole neck and the strings high.

Getting back to recording, as a producer/composer/performer, how are you able to get enough distance to know when you've got it?

That's one of the tricks. You have to know what you are looking for. From the very beginning I sit in my living room with my guitar, just noodling around. From the very moment I come out with a theme or a riff, I know what I want to sound like. That doesn't tend to change during the course of the recording. I'm always very much in control of what I'm doing.

Can you write me a song today and have it be good enough to put on a record?

I can, but I hate doing that. If I'm really under pressure I can do it. There is no formula. I write when it comes out. I can be lying in my bed and wake up in the middle of the night having composed a theme in my head, without the guitar.

You tend to be happy with your output. When you look back on the nine albums that preceded this one, do you look back and still enjoy them just as much?

There's always certain fluctuating elements there, but if I could do it better now, it doesn't matter, because it was the best I could do then. That's good enough. I never cut any corners. I listened to my first album not so long ago and the production on that album is pathetic. That pisses me off, because I know I could have produced it a lot better now. At the time it was good.

As a guitar player, have you changed or grown over the years?

I think I've matured as a guitar player. I

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YNGWIE MALMSTEEN

have a broader horizon of how to treat certain chord progressions as a soloist. It's hard to pinpoint exactly what it is. It feels better when it plays now. I don't feel like I'm always relying on little riffs and chops. It's not like I'm saying, "I'll do a little arpeggio here and a little run there." It's all more of continuous thing. It's all like one now.

Has the Swedish music scene gotten any better?

It's booming. It was horrible when I left, but now you could probably make a better career out of your music here than L.A. There's bands all over, and clubs all over, and record companies all over. It's light-years apart from what it used to be.

Is there anything in your style and makeup as a musician that is distinctly Swedish?

I think so. Obviously my classical influence wouldn't have been as strong. In Sweden, every radio and TV program uses classical music. It's a much more European type of vibe. Maybe it isn't as much now as it used to be. It's a little more Americanized now.

Can you remember when you saw you had a style of your own?

About 15 years ago. I knew, and somebody pointed it out. I did some gigs when I was 14, and everybody said, man, this guy has something. By then I had already incorporated so much of the

classical element. I was a madman on stage already.

What's on *Fire & Ice* that you couldn't have done five years ago?

I don't think I could have made a record as complete as this one, that has such a broad element of variations, as far as song styles, playing and production. Whatever record I would do five years ago would be more 'samey' compared to this one. The difference is life, experience and playing, and composing and producing, and doing that over and over, and realizing I can do it this way or that way. You reach a certain point where you expand yourself.

Do you get inspired or influenced by any form of music?

No. I don't listen to music at all, actually.

Where do you go for inspiration?

It comes from within. You reach a point where it comes from your instrument.

Do you feel just as compelled to play guitar today as you did 15 years ago?

I love to play the guitar. I play a couple hours a day. I don't want to sit down and learn something, it's more like I want to create something. I don't practice. Sometimes I have a drum machine on. So I just improvise things. That's how I compose music. That's how songs come up.

You always work ahead. Do you have plans for your next album yet?

No, I'm pretty exhausted on this one.

This album is it. The plan for now is a video and single for "Teaser," and we'll go from there. Elektra is into the idea of pushing me further.

If you want to go further, you have to find yourself a singer that you will share the spotlight with, someone the audience cares about as a frontman, like Axl Rose and Slash, or Steve Perry and Neal Schon. Someone who delivers the song and is the star, while you become the guitar player instead of the focal point. If you don't do this then you'll never get beyond the hardcore guitar crowd—which I know you want to do.

That does make a lot of sense. But for some reason, I've always been overpowering as far as stage performance and everything. I think it's always going to be like that.

That's what gets in your way of getting to the next level of popularity and acceptance beyond guitar players. You think of yourself first as a composer. The person who carries that composition is the vocalist; he is the messenger. You wrote the message, but he delivers it.

You are absolutely right. I cannot dispute what you are saying. I don't know what to do about that. I'm always going to be somebody who is going to want to be in charge. If I would have more of a band situation, I wouldn't be happy.

You're limiting yourself to the guitarist's market. You have written commercial songs that didn't get as fair a shake as they should have.

What you are saying is 100% true. I don't know if I should mellow out or get some sort of strong singer.

You should get a strong singer who would challenge you. The ability for two people to go head to head makes a spark. The sweetness of McCartney and the bitterness of Lennon. The pop side of Tyler and the rock side of Perry. Richards and Jagger had different ideas which were equally strong, and when they clashed with each other, they made each other's ideas even stronger, because in order to hold up, the other guy had to agree. The weaker ideas peeled off to the side, and the songs are that much stronger because you had two voices instead of yes-men. To have a singer to challenge you to make it even better is only a positive thing, though not the easiest thing.

I think what you are saying makes sense, but I couldn't see myself doing that now. I couldn't see myself being comfortable in a situation like that.

Then you may have to become comfortable at the sales level you are at.

I don't think so. I think there's got to be some way around it other than that. I don't know. Maybe you're right and maybe I'm wrong. ▀



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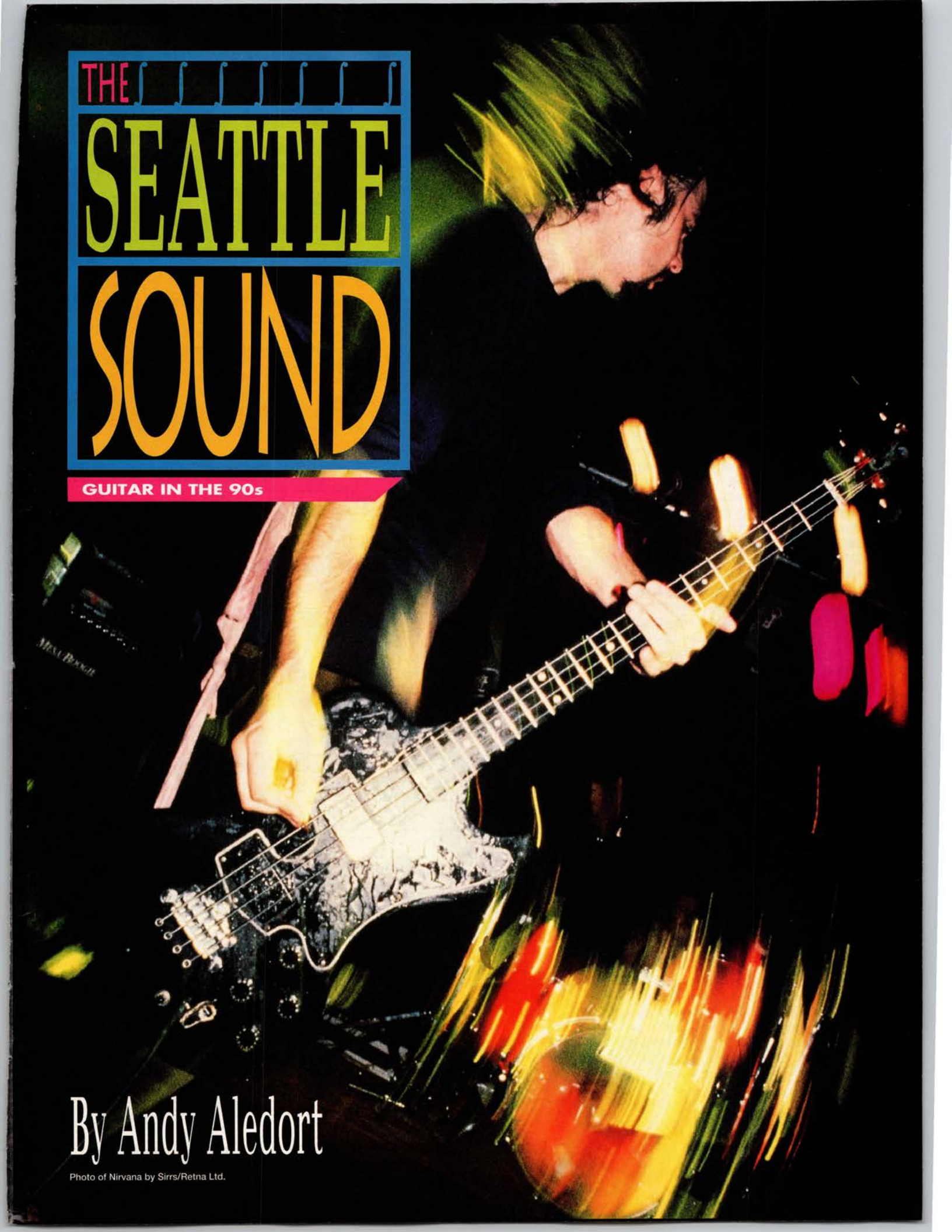
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THE SEATTLE SOUND

GUITAR IN THE 90s

By Andy Aledort

Photo of Nirvana by Sirrs/Retna Ltd.

GUITAR IN THE 90'S

Seattle, Washington, way up there in the upper Northwest of these here United States, has as of now established itself as the home of rock's cutting edge. Much like Athens, Georgia in the early-80's, which spawned such bands as R.E.M., the B-52s and the Georgia Satellites, the Seattle rock scene has given birth to Nirvana, Soundgarden, Pearl Jam, Alice In Chains and Mudhoney, among others. Does this have anything to do with Jimi Hendrix having been born there? Don't know. But it's a fact that the concept of the "exploding" guitar—using the instrument to create the most brutal, gut-wrenched, mind-blown sounds—is synonymous with the name Jimi Hendrix, and plays a big part in the sound and attitude of each of these bands. In fact, most of what this music is about is entirely retro: a basic 60's garage rock sensibility, wrapped around mega-crunch guitars, high speed/low speed tempos and "progressive"-type shifting time signatures, screaming vocals filled with nihilism and angst, a penchant for tuned-down alternate tunings, and, in many cases, a tie to the "bluesier" aspects of metal forefathers Led Zeppelin and Black Sabbath. In this month's column, we'll examine the guitar playing in four of the biggest bands on the Seattle scene: Soundgarden, Nirvana, Pearl Jam and Mudhoney.

Soundgarden's Kim Thayil has earned the reputation as the most outspoken practitioner of this latest incarnation of rock, and his playing encompasses just about all of what the "Seattle" approach and attitude is about: make a loud, spirited, aggressive noise first and foremost, and screw the concept of "the more chops, the merrier." Kim's playing has a great "direct" quality about it—he lays it down pure and simple, serving the power of the music above all else. He also loves alternate tunings, and uses them to great effect all over their latest release, *Badmotorfinger*. For both "Rusty Cage" (transcribed in this issue) and "Holy Water," Kim replaced his low E string with a .056, tuning it down to low B. This not only gives him an ungodly low note to take advantage of, it enables him to play unison lines in the same register as the bass, creating a heaviness quotient that would make Zeppelin jealous. Kim has also said that one of their producers compared them to *Benefit*-era Jethro Tull, an analogy appropriate for *Badmotorfinger*'s "Holy Water." The intro/verse lick combines low B's with doublestops and single-note lines, and is, like many of the licks in "Rusty Cage," doubled in the same register by the

Staff 1 Soundgarden
a) a la "Holy Water" $\text{♩} = 84$
Intro & Verse

⑤ = B Bm7 N.C. Full Bm7 N.C. A5 B5

b) a la "New Damage" $\text{♩} = 118$
Intro & Verse
⑤ = B Half-time feel
⑤ = G N.C.

c) a la "Face Pollution" $\text{♩} = 118$
Intro - Play 4 times ⑤ = D Intro
Verse - Play 8 times ⑤ = B4 N.C.

Intro - Play 4 times
Verse - Play 8 times
Chorus
D5 F5 D5 C5 D5
F5 D5 F5 D5
F5 D5 C5 D5
F5 D5 F5 D5
Break (1:20)
N.C.

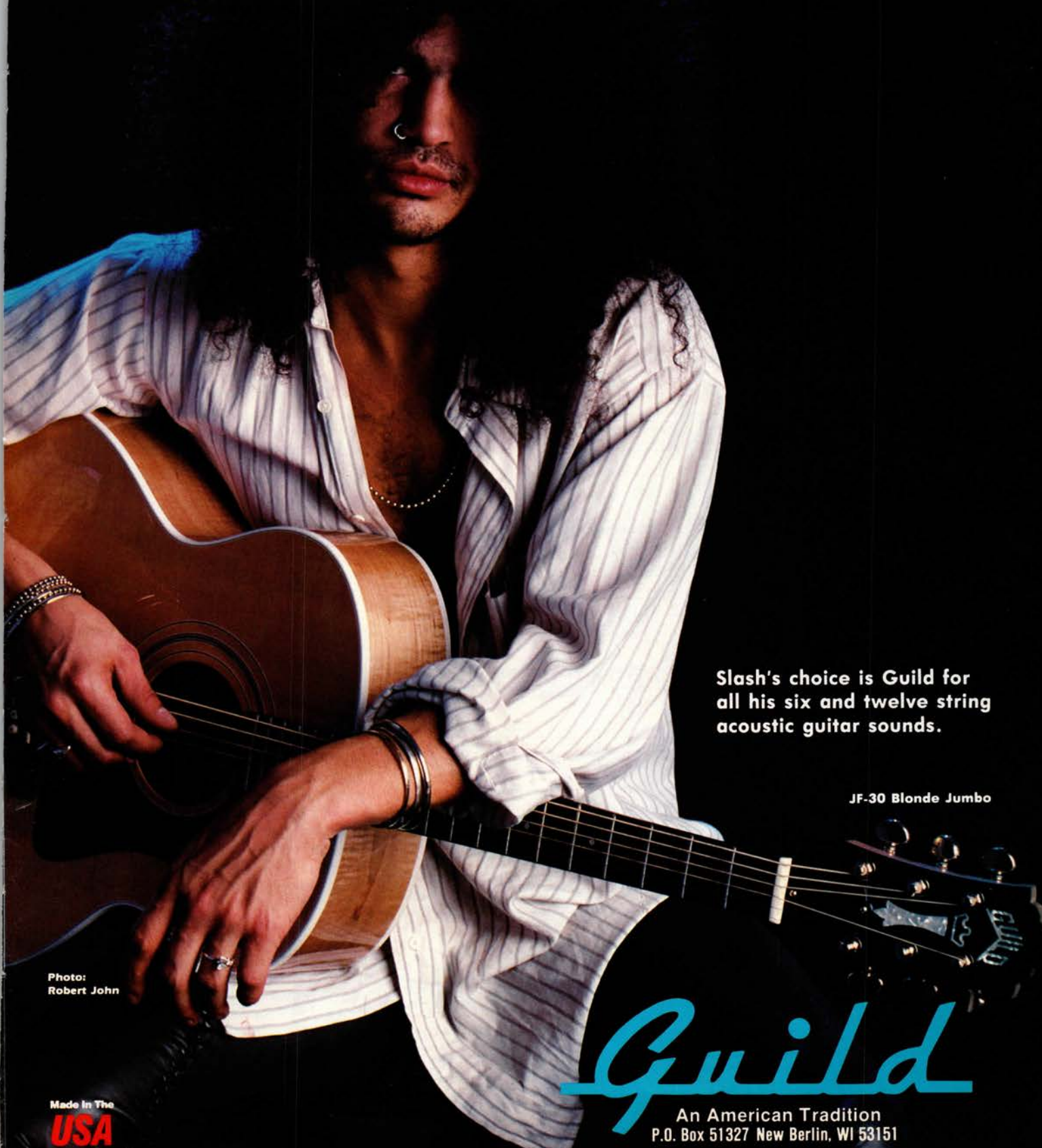
Play 3 times

Staff 2 Nirvana
a) a la "Smells Like Teen Spirit" $\text{♩} = 116$
Intro (& chorus)
F#sus4 Bb5 Absus4 Db

Play 6 times
2 times - w/clean tone
4 times - w/dist. tone

Break
F5 Gb5 1/2 F5 Bb5 A5
w/dist. tone 1/2
etc.

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b) a la "Come As You Are" ♩ = 120

Tune down 1 whole step (pitches written as if gtr. were tuned normally)

N.C.(F#m) (E5)

let ring w/flanger

0 0 0 1 | 2 0 2 0 2 2 1 | 0 2 0 0 2 0 1

c) a la "Breed" ♩ = 160

Intro
F#5 N.C. F#5 A5 1/2 N.C.

F#5 N.C. F#5 A5 1/2 N.C. Play 4 times

a) a la "Territorial Pissings" ♩ = 184

Verse & Chorus
A

Staff 3 Pearl Jam

a) a la "Alive" ♩ = 76

b) a la "Even Flow" ♩ = 108

⑥ = D Intro
Gtr

The musical score for the guitar solo consists of two systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Gtr.' above it. The notation includes a series of eighth notes, some marked with 'sl' (slide) and others with 'P' (pizzicato). Above the staff, there are markings for 'N.C. (D5)' and a quarter note value '1/4'. The second system continues the melody with similar notation, including 'sl', 'P', and '1/4' markings. Below the staff, there are fret numbers (e.g., 15, 10, 6, 5, 3, 2) indicating fingerings or positions.

34. *Play 3 times*
 Gtr. II *sl* D5 D C D N.C. N.C.(D5) *sl* P
 etc.

Staff 4 Mudhoney

a) a la "Fuzz Gun '91" $\text{♩} = 160$

[illegible]

B₉

D

Fdbk.
(8va)

N.C.

P H P

to top

Fdbk.

P H P

Fdbk. pitch: A

P H P H

bass. See Staff 1a. The single-note elements in this part are based on B Pentatonic minor (B,D,E,F \sharp ,A). This main lick is also in some ways reminiscent of Hendrix's "If 6 Was 9."

The “New Damage” intro/verse figure combines a heavy “Dazed and Confused” kind of lick with an odd time signature, 9/4, and features another alternate tuning, with low E tuned down to B and the A string tuned down to G. See 1b. This lick incorporates descending chromaticism from G to low B. Over the intro, Kim adds a wildly aggressive solo drenched in wah-wah and distortion, creating a fed-back wall of noise.

"Face Pollution" features another unusual tuning, with the low E tuned down to D and the high E tuned down to B, in unison with the open second string. The intro/verse lick is made up of fast root-fifth diads, in a sort of Zeppelin/Sex Pistols mode, as is the chorus lick. See 1c. This tune features a bizarre break at 1:20, reminiscent of Captain Beefheart in that the unusual phrasing creates the impression of an odd time signature; this lick is based on D Mixolydian (D,E,F \sharp ,G,A,B,C), with the inclusion of the \flat 3, F \sharp . See 1d. Other examples of Kim's unique tunings are found on "Mind Riot," where every string is tuned to E, and "Somewhere," where the sixth and fifth strings are tuned to unison low E's, the fourth and third strings are tuned to unison B's, and the top two strings are tuned normally. For more on Kim's playing, read this month's Performance Notes on "Rusty Cage."

Multi-platinum superstars Nirvana have made it to the top of the charts with music in no way preordained for commercial success. Their smash hit, "Smells Like Teen Spirit", sounds sort of like R.E.M. meets Metallica, with a stripped-down, straight-ahead approach and gristly lead singing from songwriter/guitarist Kurt Cobain. This tune, like most of the band's music, relies on the "four chords played a million times" approach, moving between clean and maximum-distortion guitar tones. The break used between verses is also very straightforward and basic. See Staff 2a.

The band's second single, "Come As You Are," also moves between clean and crushing guitar tones, and features an alternate tuning in that all the strings are tuned down a whole step (like Motley Crue). The simple, catchy intro/verse lick makes reference to F \sharp Pentatonic minor (F \sharp , A, B, C \sharp , E). See 2b.

"Breed" is more uptempo and has kind of a Zeppelin/Surf/Sex Pistols thing

Continued on page 166

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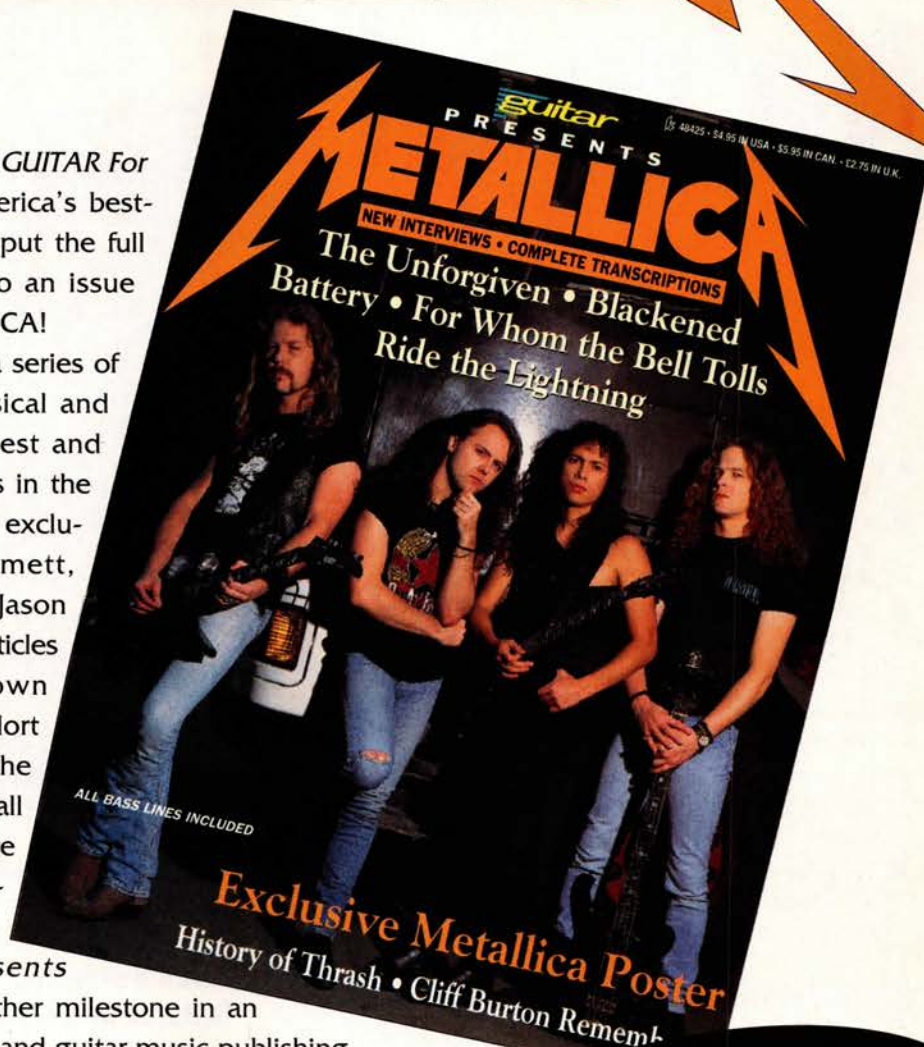
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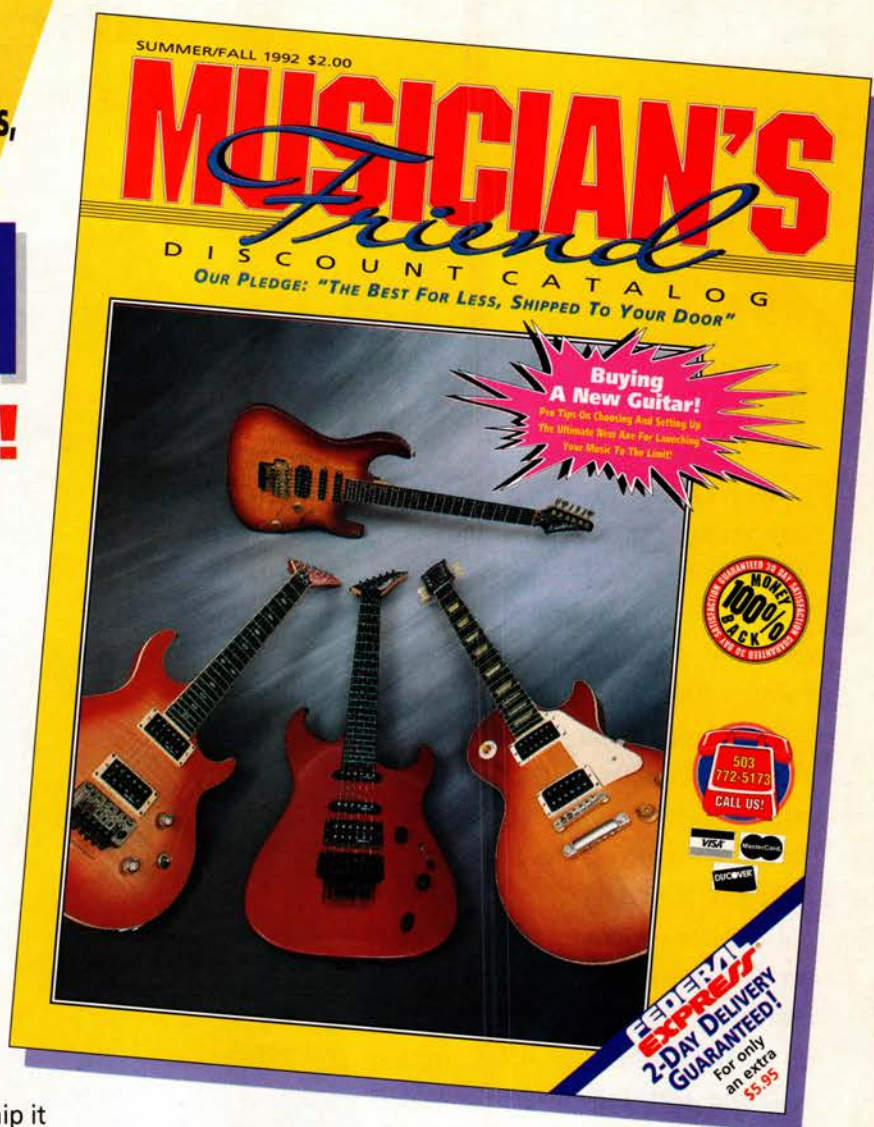
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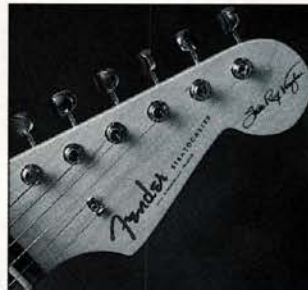
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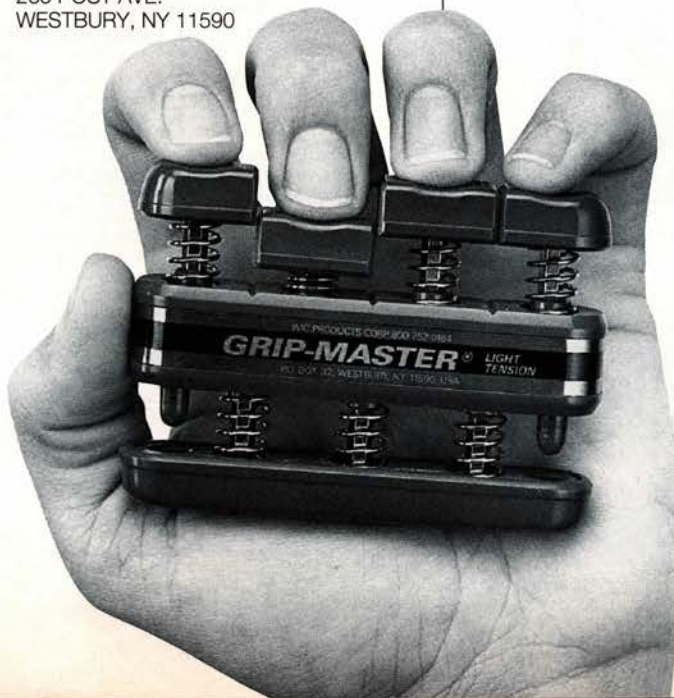
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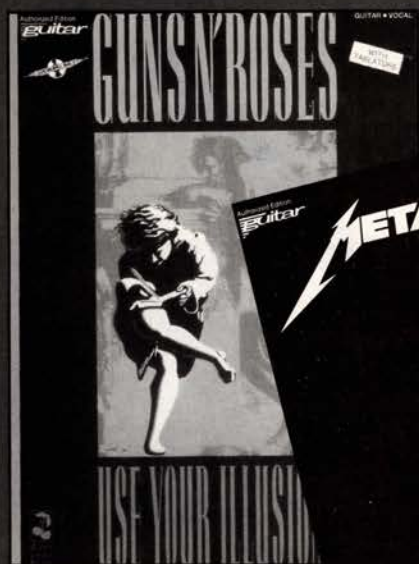
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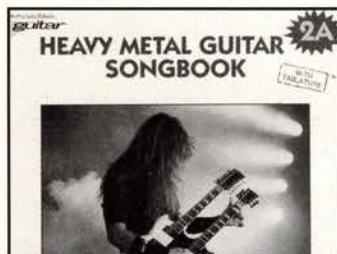
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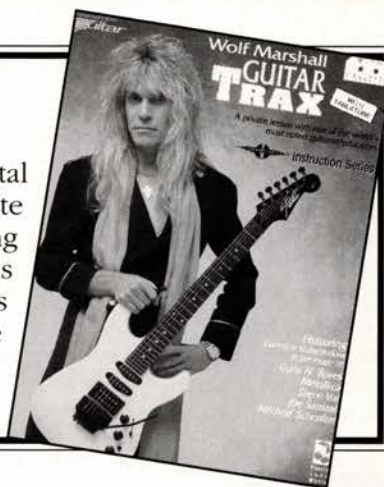
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Tuner Genius

Continued from page 72

to play together in a room, we can handle that now.

Drums in the same room, too?

Correct. The last couple records, we do the basic tracks first. That will set up a bed to work on solos, vocals, and come back. From a purist standpoint, we don't have any old cheap tricks, we got new cheap tricks. Just whatever suits the room.

Give me a song that has your old and new cheap tricks.

Perhaps "Jesus Just Left Chicago." There's a little piece of the solo; the 7th against the tonic created what we always called the trainwreck.

But that just creates a 7th chord.

Yeah, but they're so close together, you just get a taste of that dissonance that disappears when you spread it out. I put the two notes real close together.

I can tell from listening to "Leila" that you're also a Beach Boys fanatic.

Oh yeah. Having spent a lot of time in California, it's just part of the culture. It's their vocals and the guitar sound. Our engineer, Terry Manning, and I, to this day, are devout fans of Brian Wilson and his bunch. "In My Room" directly inspired a rhythm track that was added to "2000 Blues." We had to do some experimenting to find that kind of, do we dare call it 'The Surf Tone?' But it's there.

Out of your huge guitar collection, what do you still go back to?

Purly Gates is a standby. You can always count on an easy time for tone. There is no question that a certain quality existed in the '50s, when guitar manufacturing was not even known for its great instruments. There was a time when it was a bit of guesswork whether or not you could walk in and pick up a newly manufactured instrument and be able to play it. Not so today.

You are not a purist when it comes to guitars?

No, I think anything is possible. At one point, it was considered that to get this special sound, this thick tone, you've got to play an instrument that was made before 1965. Not anymore.

As a band, and as a player, you can be scholarly, but you realistically have fun with it, too, and ham it up. How did that develop?

We tried to write a Bob Dylan tune and decided maybe we ought to stick with "My Head's in Mississippi," which I guess is surreal enough. It's okay to be scholarly, it's okay to be dexterous, but let's face it, it's only rock 'n' roll. ■



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GUITAR EXTRA! proudly kicks off its third year with our most explosive issue to date! In addition to our focus on the best in jazz, blues, fusion, country, classical, roots rock, bluegrass, acoustic pop and folk, in this issue we examine the birth of the British Blues scene and the work of its greatest exponent, guitar legend Eric Clapton. Transcribed in this issue is Eric's classic version of "All Your Love," from the timeless masterpiece, *Bluesbreakers: John Mayall with Eric Clapton*, accompanied by an in-depth interview with the father of British Blues, John Mayall. The issue also includes musical and written coverage of Django Reinhardt, Allan Holdsworth, Roger McGuinn (featuring the Byrds with Clarence White), Steve Cropper, Andy Summers, Blind Lemon Jefferson, B.B. King and Nanci Griffith. Instructional columns by John Scofield, Ronnie Earl, Russ Barenberg, Woody Mann and Robert Phillips round out this guitar extravaganza!

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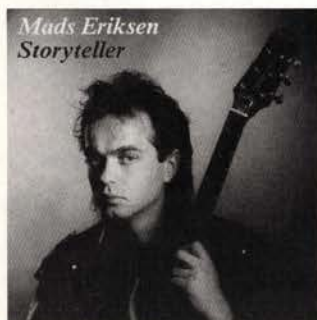
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★ALBUM OF THE MONTH★
STORYTELLER
 Mads Eriksen CNR•NonStop

PERFORMANCE: Outstanding; HOT SPOTS: "The English/Hungarian Phrasebook," "Storyteller," "Stunt Pilot" and "Gudene Danser"; BOTTOM LINE: Norwegian guitarist deserving far wider recognition.

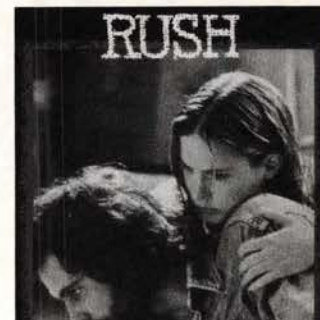
Somebody get this guy a green card! Talk about unknown guitar heroes, Mads Eriksen is Norway's secret weapon, a guitarist who has compiled a mature, tuneful, venture-some, multi-faceted second album of instrumental rock. *Storyteller* impresses via Eriksen's up-front, busy but never showboat-

ing fretwork, and also through the versatility of his playing, the deluxe, richly textured multiple guitar arrangements, and the rhythmic and melodic maturity of his writing. His playing is controlled but aggressive, swaggering but cohesive, one that also draws parallels to Eddie Van Halen, Joe Satriani, Steve Morse and, in jest on "The Night a Stranger Came to Jam," Yngwie Malmsteen. He fires off involving licks in the best juicy metal style, while just as easily shifting into expressive melodic leads or high-tech dulcet country picking. Even when he approaches the clichéd, on "Slammin'," he never fails to make things happen. *Storyteller* is infused with a self-deprecating humor, including a send-up of rock's musical excess on "Western Trash," as well as an affecting Russian folk suite. Unfortunately, for now, *Storyteller* is only available as an import. (CNR Nonstop A/S, Postboks 4240 Torshov, 0401 Oslo, Norway)

RUSH
 (Music from the Motion Picture
 Soundtrack)

Eric Clapton•Reprise

PERFORMANCE: Somber, shadowy; HOT SPOTS: "Realization," "Prelude in Fugue," and "Help Me Up"; BOTTOM LINE: Guitar



moods that will haunt your dreams.

For those who sometimes wish they could edit out the vocals on Eric Clapton records, the guitarist's soundtrack for *Rush* provides an instrumental fix. With seven vocal-less scenes among its 10 tracks, *Rush* paints a tense musical vision of foreboding, pain and anxiety, echoing the downward spiral of the film's undercover cop characters. Clapton has effectively captured anguish, despair and feelings of impending doom in his short mood pieces, varying the tone and aggressiveness of his playing as well as its coupling with strings, band or keyboard backing. It provides a chance to hear Clapton's guitar steal scenes with its stark, haunting emotion on the simplest of rocking themes. Following the instrumentals

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you also get "Help Me Up," one of the better of his recent songs, co-written with Will Jennings and the only upbeat moment on the score. Plus, there's a slow, gritty ten-minute guitar jam with the revitalized Buddy Guy. The only musical bummer is the final fluffy acoustic ballad, "Tears In Heaven," but it does provide a chance to hear Clapton play dobro. And *Rush* itself is a major movie bummer, so who's complaining about four minutes?



**SHRAPNEL RECORDS PRESENTS
L.A. BLUES AUTHORITY**
Various Artists Shrapnel Records

PERFORMANCES: Uniformly high-energy and over the top; **HOT SPOTTERS:** Pat Thrall, George Lynch, Zakk Wylde and Brad Gillis; **BOTTOM LINE:** Hot shot blues playing with

an almost total lack of feel or finesse. Great ideas don't always produce great results. Mike Varney's *L.A. Blues Authority* is a case in point. The idea—enlist a who's who of hard rock/metal bassists, drummers, guitarists and vocalists to lay down rhythm tracks and punch in solos on ten classic blues songs. Granted, most modern rock players have roots in the blues, save, perhaps, Yngwie. But knowing changes and mastering licks don't necessarily capture the mood, feel and soul of the blues, and soul is what's missing from this *Authority*. The playing is uniformly high energy, high quality, high dB stuff, with kudos going to George Lynch, Zakk Wylde, Pat Thrall, and bassist Jeff Pilson, but not one guitarist took the time to lay back, think about the song, capture the mood—play the blues! Lynch and Paul Gilbert compete for fastest fills, Wylde and Richie Kotzen find the nastiest tone, Steve Lukather wins the "oil on water" award for a punched-in lead most at odds with the rhythm track. Rhythm guitarist Kevin Russell's thick Hendrix backing is one worthy constant. In small doses, *Authority* provides thrills, but in total, it's overkill. Approach with caution.

KLINFELTER

Clockhammer • First Warning Records

PERFORMANCE: Drastic and disjointed; **HOT SPOTS:** "Standing By," "Greying Out,"



"Destination"; **BOTTOM LINE:** An athletic scrum of progressive grunge jazz.

The three-piece Nashville band, Clockhammer, may no longer be together, personalities having fractured a band whose music is already progressively schizophrenic. But they finished their second album, *Klinefelter*, and in the wake of the success of bands like Nirvana and Soundgarden, we can only hope they reunite. The band claims tastes ranging from Black Sabbath to Ornette Coleman, and the music reflects that they're either influenced by everything or nothing. Clockhammer rock is a disjointed blend of hardcore, grunge, jazz and folk that turns on a dime, shifting from frothy King's X grooves to Fate's Warning meditations to Nirvana bashing with the exactness of

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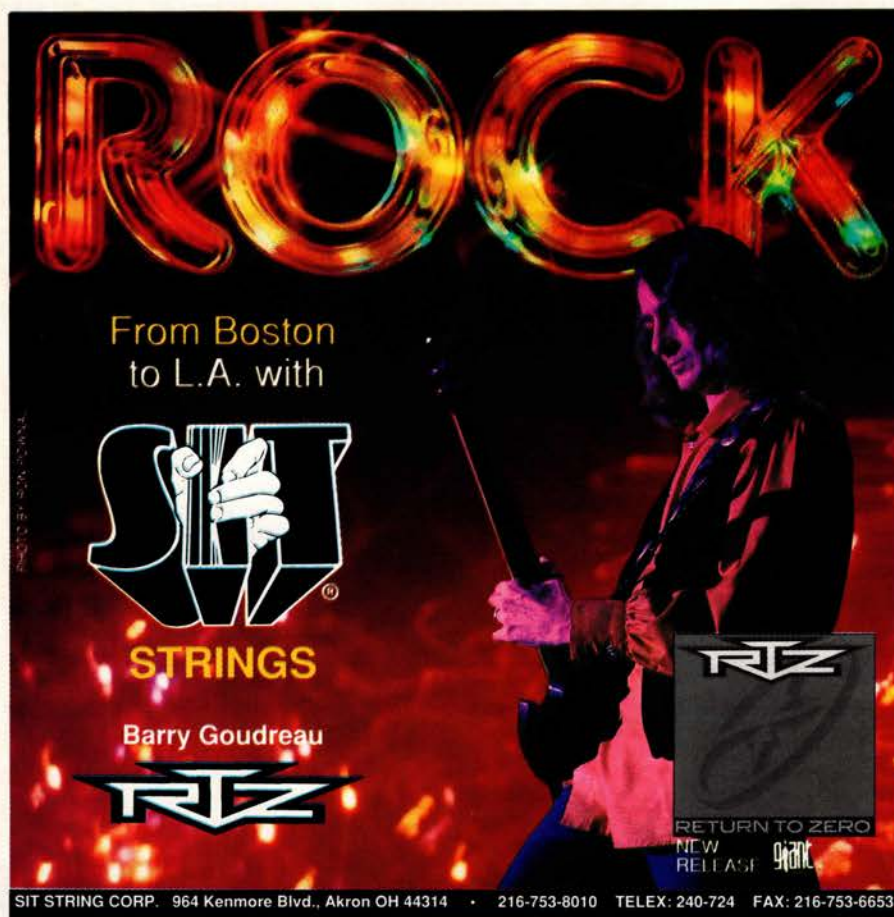
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Rush. That's saying a lot, but Clockhammer packs all kinds of twists and turns into its furious, experimental songs that they toast over with a dose of the Seattle Soundgarden/Alice in Chains/Pearl Jam fog-bank effect. The rhythm section plays with Mercedes precision, but it's singer/guitarist Byron Bailey who makes your jaw drop, laying out multiple riff parts while occasionally launching avant metal solos that skip roughshod around the constantly breaking rhythms. He sings, too, in an urgent Sting-meets-Chris Cornell style. A bit predictable by its end, *Klinefelter* is still a big wow.



WALKING IN LONDON
Concrete Blonde • I.R.S.

PERFORMANCE: Intoxicating; HOT SPOTS: "City Screaming," "I Wanna Be Your Friend Again," "It's a Man's World"; BOTTOM LINE: A dusky dose of neo-night-



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mare atmosphere.

There's something inherently spooky about Concrete Blonde's music. Could it be Johnette Napolitano's dusky, layered, lovelorn vocals or the contrast between urban images and emotional passion in her engagingly out-of-focus lyrics? Or maybe the cloud banks of texture and effects-laden atmosphere created by guitarist James Mankey, a marvel at creating heavy sounds with the lightest of touches. Whatever the ingredients, Concrete Blonde's latest, *Walking in London*, is an intoxicating and haunting jolt of neo-nightmare moods. Mankey is a guitar anti-hero, an alternative player with chops that kill with stealth and style. His twanging whammy work, distorted fills, sawing, voodoo leads and wisps of adroit sound, that seem to both hug and irritate Napolitano's voice, reinforce that image. He goes from sounding like Chris Isaak's evil cousin on "Ghost of a Texas Ladies' Man," to a bad-trip acid blues on "It's a Man's World," with hints of Roxy Music's Phil Manzanera, Robbie McIntosh of the Pretenders (and McCartney), Brian Setzer, Brian Eno and Jeff Beck in-between. It's bracing stuff, deserving a broader audience of guitar fiends than collegians and hip rockers.



FUNGO MUNGO

Island

SKIN

Psychefunkapus • Atlantic

PERFORMANCE: Brutally funk'n'; **HOT SPOTS:** Fungo Mungo—"Homies," "Time on My Hands" and "STFU"; Psychefunkapus—"A New Beginning," "Surfin' on Jupiter" and "Forgiveness"; **BOTTOM LINE:** The latest in hot-rocking Bay Area craziness.

From the locale that's spawned fringe music ranging from Metallica, Testament and Exodus to Primus, Faith No More and the Limbomaniacs come two more brutally funk-ing power bands, one with a street connection and the other with its head more in the clouds. Fungo Mungo is an Oakland quintet with Hispanic roots that uncorks short, muscular blurts of mosh funk that mix in both hip-hop touches and storming hardcore guitar fire. Tightly wound and full of angry energy, Fungo Mungo links the funk of the Chili Peppers with the edginess of Primus and the white hot San Francisco soul blasting of

past bands like Tower of Power and Sly Stone in a frenetic, wicked style. Fungo Mungo's crosstown buddies in Psychefunkapus are a looser crew, often laying back to look for the groove in their punk funk and coating things with the hint of psychedelia their name implies. They exploit a wider range of styles with their metal-pop leanings and ear for a good melody hook. Produced by ex-Talking Head Jerry Harrison, *Skin* boasts a careening stew of musical and lyrical dementia, kicked along by brief, burly breaks from guitarist Jon Axtell. The wackiness includes an appearance by California guitar legend Dick Dale on "Surfin' on Jupiter," and the self-explanatory "Hillbilly Happy Smash." If you're riding the punk funk wave, neither of these bands will disappoint.



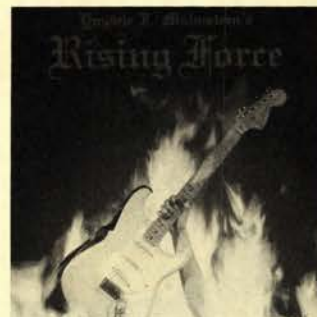
THE GUITARS THAT RULE THE WORLD

Various Artists • Metal Blade

PERFORMANCES: More pluses than minuses; **HOT SPOTS:** Paul Gilbert, Zakk Wylde, Alex Skolnick, Reb Beach; **BOTTOM LINE:** A wild time collection of string killers with a few surprises.

Metal Blade's attempt at instrumental Guitar Speak is a spirited 13-cut party that mostly features modern guitarists you might hear on the label's own recordings. Few of the players took themselves too seriously when throwing together their contributions to this collection, which makes the album wildly entertaining. Where else can you hear Richie Sambora go absolutely boogie wacko without having to worry about sales or Bon Jovi eyes, or Alex Skolnick, of the decidedly dark Testament, dish out gleaming melodic funk and fusion? Or how about eight minutes of Zakk Wylde cutting up a 78 rpm country chicken thing into a feast of finger-licking metal and blooze pieces? Other jewels include Reb Beach's anthemic opener and Paul Gilbert's goofing studio nightmare. Soft moments are by guitarists glaringly out of place in this set—Elliot Easton with his acoustic Zeppetude, the Dickey Betts and Warren Haynes' acoustic jam, and a gratuitous insert of black and blues via an Albert Collins tribute to Stevie Ray Vaughan. Ouch! Punch those out, though, and you'll have yourself a satisfying, silly, scintillating sampler of sizzling 90's guitar.

MIDLINE



RISING FORCE

Yngwie Malmsteen • Polydor

In 1985, a year in which top albums like Dire Straits' *Money for Nothing*, and singles like Don Henley's "Boys of Summer," epitomized the middle-aged comfort zone of 80's corporate rock, teenager Yngwie Malmsteen's *Rising Force* solo debut sent an electric shock through rock's hard edges. Something of a corporation unto himself, Malmsteen emigrated from Sweden in 1984 with his Bach-and-roll speed guitar style and a plan for success. He proceeded to pump out six records in what seemed like a week, sending a shudder through metal and a million guitar youths scurrying back to their practice books and woodsheds. Malmsteen's classical approach in a progressive metal setting wasn't new or particularly revolutionary. The shock came from the kid's virtuosity, the control and flair with which he played, the speed and substance that filled his lengthy improvisations, the power of his heavy metal thunder. He was an instant guitar hero, soon aped by the likes of Vinnie Moore and Tony MacAlpine. *Rising Force* was released while Malmsteen was still doing time with Alcatraz, his second gig following a stint with Steeler. A bit rough around the edges, *Rising Force* was a precocious, unrestrained, mostly instrumental debut that showcased Malmsteen's "melody and logic" approach. His grandly heroic themes were matched by Gothic arrangements that included an impressive mixture of acoustic and electric playing, backed by the ballast of Jens Johansson's fusion synth and Baroque organ. Malmsteen strode forth with regal confidence from the opening "Black Star," shifting in weight to the classical fusion a la Ritchie Blackmore on "Evil Eye" or in intricacy for the memorable melody and forms of the involved "Icarus' Dream Suite Opus 4." That he was able to pull off such pretentious and audacious attempts with such style, while even taking a bass solo or two, was but a preview of what was to come in future recordings. ■

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Continued from page 98

tic success. Worse, the members of the band were beginning to drift apart, with Page wanting to pursue heavy rock, while Relf and McCarty were being drawn towards a softer, folk-based style. Finally, after a gig at Luton Technical College in July, 1968, the Yardbirds called it a day. One fascinating footnote to this line-up is *Live Yardbirds! Featuring Jimmy Page*, a concert album that appeared briefly in 1971 before being court-ordered off the shelves by Page himself, who reputedly said it sounded like it was taped in a "bullfight arena." Recorded on March 30, 1968 at the Anderson Theater in New York, this ultra-rare disc shows Page's Yardbirds in a far heavier state than the one presented on *Little Games*. In fact, one need only hear his bowed guitar riffs in "I'm Confused" (a.k.a., "Dazed and Confused") and the thunderous rearrangements of "You're a Better Man Than I" and "I'm a Man," to realize that Jimmy Page had already stumbled onto heavy metal, even if it had yet to find a name.

'BIADOLGY

In terms of seeking out Yardbirds recordings, original Lp copies, especially *Little Games* and *Live Yardbirds!*, can command hefty collector's prices. Fortunately, a number of good compilations are currently available, the most in-depth of which are a pair of two-disc sets from Sony Music, *The Yardbirds, Vol. 1: Smokestack Lightning*—a solid greatest hits package of Clapton and Beck tracks—and *Vol. 2: Blues, Backtracks, and Shapes of Things*, which contains bluesier material and rare outtakes, like the original "Heart Full of Soul" with sitar and the Beck/Page twin axe attack in "Stroll On." Generous chunks of the band's hits and rarer material can also be found in Clapton's *Crossroads* box set (Polydor), as well as in Jeff Beck's career-spanning *Beckology* (Epic/Legacy), which devotes nearly a full disc to the guitarist's Yardbirds exploits. A key reissue to find is the Edsel label's *Roger the Engineer*, which is the expanded U.K. version of *Over Under Sideways Down* (get the mono version since it includes the rarities "Happenings Ten Years Time Ago" and "Psycho Daisies"). And for an updated look at the group, original members Samwell-Smith, Dreja, and McCarty (minus singer Keith Relf, who died by electrocution while playing guitar at home in 1976), reformed in the mid-'80s as Box of Frogs and cut two studio albums, the first having a guest cameo from Jeff Beck and its follow-up, *Strange Land*, featuring Jimmy Page on guitar.

As far as assessing the Yardbirds' impact on the course of rock 'n' roll during the past 25 years, it's simply enormous. Besides helping fuel San Francisco's trippy psychedelic scene, as well as inspiring way-out popsters like the Small Faces, Traffic, the Nazz and a slew of later rockers, the band's boldest contribution to rock is the spawning of Led Zeppelin, since Zep grew directly out of the ruins of the Yardbirds. In fact, the band came into being when Page decided to fulfill some Yardbirds concert obligations in the fall of '68 by recruiting Robert Plant, John Bonham, and John Paul Jones (who came aboard after Chris Dreja declined the bass spot) under the intention of carrying on as the New Yardbirds. But while the foursome may have begun their Scandinavian trek as the New Yardbirds, they returned as Led Zeppelin, and within a year had changed the face of rock 'n' roll. Jeff Beck also carried the heavy rock seeds he sowed in the Yardbirds into the first Jeff Beck Group, who battled Led Zep for the new metal crown during 1968-69, with such classic albums as *Truth* and *Beck-Ola*; his later wanderings into r&b and fusion also reflect the experimental leanings of his remarkable stay with the group. Similarly, the blues-rock ideology that Eric Clapton fostered during his Yardbirds days has stayed with him throughout his entire career, from Cream to Derek and the Dominos and beyond. Even today, ol' Slowhand is performing music that is equal parts blues, pop, and heavy rock—yet another lingering trademark of the Yardbirds sound.

Finally, for guitar players, it should be understood that during their tenures with the Yardbirds, Clapton, Beck, and Page helped transform the sound of rock guitar from its twangy '50s origins to the screaming, soulful voice that has dominated the genre since, and inspired countless great players, among them Joe Perry, Brian May, Alex Lifeson, and even the great Jimi Hendrix, who paid microscopic attention to the individual sonic achievements of the Yardbirds' trio of pickers. To that end, there isn't a metal player alive who doesn't owe a chunk of their sound and style to these three guitar heroes. Although you won't find much of what we now think of as heavy metal on their records or in vintage video clips, all the basics of metal guitar are right there, from innovations with distortion and feedback, to state-of-the-art lead techniques, to the flashiest stage moves in the universe. And while they will never be quite as famous as the Beatles or the Rolling Stones, at their best, the Yardbirds still played some great '60s rock as only they could—fast, loud, and creatively running amuck. ■

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GUITAR IN THE 90'S/THE SEATTLE SOUND

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happening. See 2c. The chorus melody brings in a bit of the pop sensibility, but with a definite twist. Closer to classic Sex Pistols rip-off-your-face angst is "Territorial Pissings," which opens with a heavily sarcastic reading of the Youngbloods "Get Together." This is definitely a three-chord crash 'n' burn fest in the finest tradition. See 2d. Kurt's guitar of choice is a Fender Mustang, played through a Carver power amp and a Mesa Boogie preamp, with additional distortion provided by a Roland DS-2 distortion pedal.

The band that sounds most like a late-'60s/early-'70s "rock" band is definitely Pearl Jam, whose music evokes images of everything from Hendrix to Traffic to Cream to Big Brother and the Holding Company. Guitarist Mike McCready is most certainly a huge Hendrix, Stevie Ray Vaughan, Clapton fan, and his playing reflects the attitude and approach of the 60's blues/rock style. "Alive," the band's first single from their latest, *Ten*, opens with a groove

and a lick somewhat reminiscent of Jimi's "Are You Experienced?" This lick makes reference to A Dorian (A,B,C,D,E,F#,G). See Staff 3a. Mike's solo at 3:38 is played over a vamp similar to "Purple Haze," and, besides the previously mentioned influences, he also evokes a little "Sympathy For The Devil" Keith Richards.

"Even Flow," the second single, starts off with a lick played octaves apart by two guitars, with the sixth string tuned down to D. This intro lick is right off of a break lick from Jimi's "Voodoo Chile (Slight Return)," and is based on the D Blues scale (D,F,G,A#,A,C). See 3b. Mike's solo at 2:58 recalls vintage Clapton. Other tunes of note are "Why Go," in the Zep "How Many More Times" bag, and "Deep," with the Cream-y intro followed by a Big Brother/Hendrix-type thing in 3/4. Mike achieves his sound with a '62 Strat reissue played through a Marshall JCM-800 head and a 400-watt Marshall bottom. He also leans heavily on a Crybaby wah and a Jim Dunlop Rotovibe.

Our last band under scrutiny is the

kooky Mudhoney, whose sound can be described as a combination of (get ready) Bo Diddley, early Kinks, the Animals, Blue Cheer, Iggy Pop, the Sex Pistols, the Ramones, and early Stones, not to mention electric Neil Young—"Broken Hands" opens with a direct quote from Neil's "Cinnamon Girl." The not-subtle "Fuzz Gun '91" features a "Wipe Out"/"Pipeline" groove, with massively fuzzed-out guitar tones. See Staff 4a. Most of the single-note licks are based on G Pentatonic minor (G,B,C,D,F), with weirdness added from additional Pentatonic minor references on each chord. Other songs of note are the Pistols-y "Shoot The Moon," "Let It Slide" and "Thorn," as well as "Good Enough" and "Don't Fade IV." I can't help but wonder if these guys listen to Half Japanese. Guitarist Steve Turner gets molto-retro with Harmony Rockets and Stratotones, Fender Mustangs and Hagstroms. He plays through a Fender Super Reverb and uses Big Muff and Memphis distortion pedals, and a wah-wah. ■

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A black and white photograph of Paula Abdul on stage. She is wearing a dark, long-sleeved outfit and has her long hair styled in a high ponytail. She is holding a microphone in her right hand and a single red rose in her left hand, which is being held up by a fan's hand from the bottom right. The background is dark with some stage lights visible.

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